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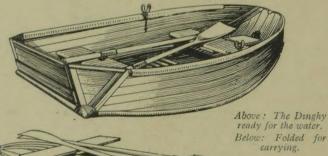
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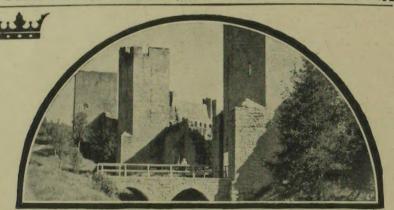


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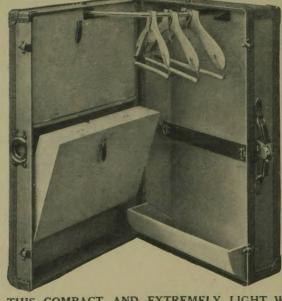
That is how Elinor Mordaunt, the | famous novelist, describes the ancient capital of the Isle of Gothland, "The City of Ruins and Roses." Its long history is a romantic record of war and peace, fame and obscurity, prosperity and hard times. Now, in the shelter of its massive, many-towered city wall, Visby drowses in the sunshine, and only the wall itself, the gracious ruins of eleven Gothic churches and the ancient, rose-embowered, stepgabled houses overlooking the blue Baltic recall its glorious past. Visby, as Mrs. Mordaunt rightly says, is "a town with a soul and a heart, both alike exquisitely

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### Southwards after Summer.

43

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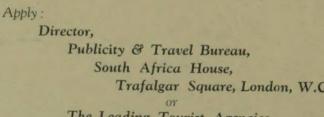
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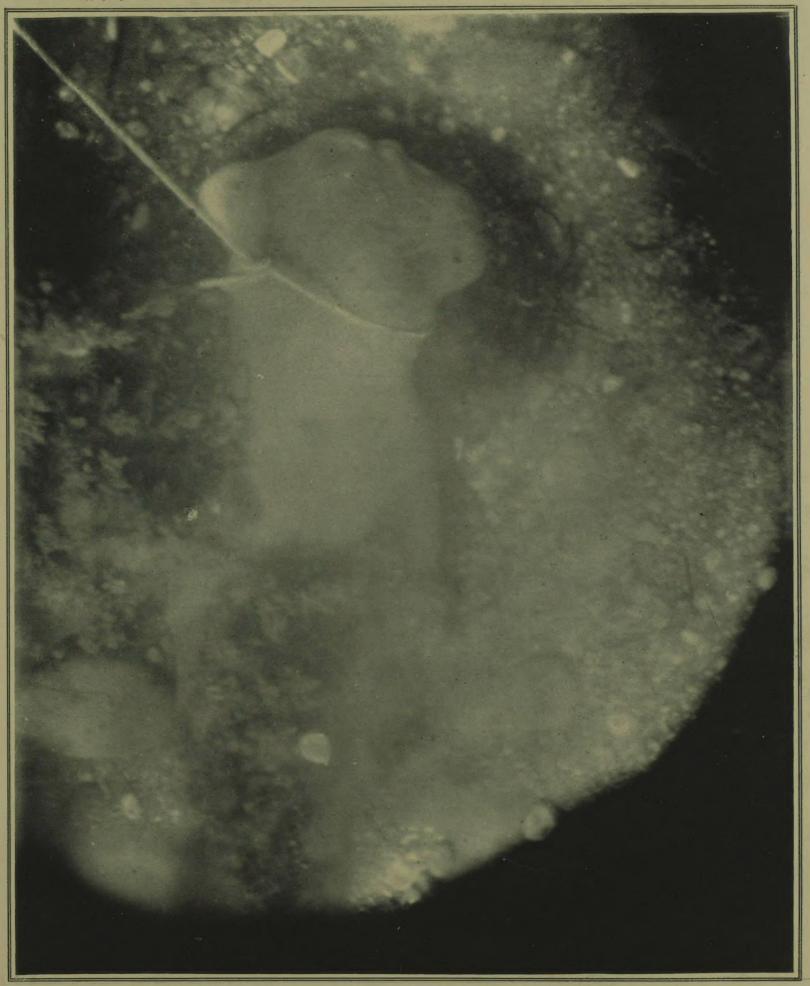




KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST

#### SATURDAY, JUNE 29, 1929.

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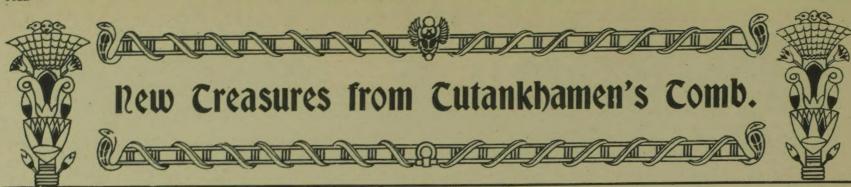


"VENUS RISING FROM THE SEA": THE BODY OF A NEW TYPE OF APHRODITE ON THE SEA-BOTTOM OFF RHODES, ROPED FOR HAULAGE TO THE SURFACE.

The Rome "Messaggero" reported early last April that a marble statue of Venus had been recovered from the sea near Rhodes. The head, it was said, had been found first and the body discovered only after further search.

We are now able to illustrate the "find," which, it need hardly be said,

Is most noteworthy. Our distinguished correspondent, Professor Federico Halbherr, tells us that the sculpture represents a new type of Aphrodite (a type of which the only other known example is a replica in the Torlonia Museum in Rome), and that it has just been placed in the Rhodes Museum.



#### A SPECIAL NOTICE TO OUR READERS.

TE have great pleasure in announcing that a new series of the very greatest importance, dealing with the last phase of the discoveries in Tutankhamen's Tomb, is about to be published in "The Illustrated London News," beginning with a first instalment in our next number, dated July 6.

It will be remembered that Tutankhamen's Tomb consists of four chambers — the Ante-room, the Burial-chamber, the Store-room and the Annexe. With regard to the first three, we need not remind our readers of the wonderful illustrations in colours and monochrome, depicting the objects found therein, that have appeared in our pages at intervals. In fact, to date,

In fact, to date, no fewer than THIRTY THREE PAGES IN COLOURS and ONE-HUNDRED AND FIFTEEN PAGES IN MONOCHROME have been devoted to the works of art that were found in the three chambers.

During the past season, Mr. Howard Carter has been engaged in dealing with the objects found in the Annexe, which was a sort of repository containing miscel-

lanea; and we are pleased to state that we shall present for the first time to our readers a series of illustrations and articles dealing with the important contents of this chamber.

It is safe to say that this series will equal, if not excel, in interest all that we have previously reproduced concerning the Royal Tomb. It is well known, from what we have already published, that the discovery made jointly by the late Earl of Carnarvon and Mr. Howard Carter has provided the Cairo Museum with a vast and unique collection of singular beauty and artistic workmanship, but few of the antiquities already illustrated can equal the wonderful CENTRE-PIECE OF THE ROYAL TABLE, which was discovered among the heterogeneous pile left by the thieves in the Annexe. This CENTRE-PIECE will be illustrated as a whole and in detail.

Other objects of extreme interest are TUTANKH-AMEN'S HEAD RESTS, HIS SCEPTRE, ALABASTER JARS and OTHER OBJECTS OF DOMESTIC, CEREMONIAL AND MILITARY USE, all of which belong to the finest period of the New Empire ART in Egypt. It is not possible here to give the full list, but we would especially call attention to THE YOUNG KING'S "SHIRT-BOXES," HIS "HAT-BOX," HIS FOOT-STOOLS, HIS CHAIRS, HIS BEDS; in fact, practically all his

personal furniture, which, from its simplicity and fine workmanship, rivals the best examples of the Queen Anne and Chippendale periods.

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that in use in mediæval England; and the strangely shaped S C I M I T A R S. There are, also, THE KING'S SHIELDS, beautifully decorated and, in one case, covered with the hide of a cheetah in a splendid state of preservation; TUT-ANKHAMEN'S DALMATIC, remarkably like that used by our British kings at their coronations; and his SCEPTRE; while his curious, beaded HASSOCK, so modern in appear-



THE MYSTERIOUS ENTRANCE TO THE LAST OF THE FOUR CHAMBERS OF TUTANKHAMEN'S TOMB TO BE EXPLORED—A ROOM WHOSE WONDERFUL CONTENTS (HERE ENUMERATED) ARE TO BE ILLUSTRATED IN OUR FORTHCOMING NEW SERIES: THE HOLE FORCED BY THIEVES THROUGH THE SEALED DOORWAY OF THE ANNEXE SITUATED AT THE SOUTHERN END OF THE ANTE-CHAMBER OF THE TOMB.

ance, cannot fail to make everyone realise the persistence of artistic methods throughout the ages.

We have mentioned here but a few examples to be illustrated in our pages, and we are sure that not one of our readers who has appreciated what we have published already, dealing with this, the greatest archæological discovery of our age, will be willing to miss the series which we intend to give.

We desire to point out that on the previous occasions on which we published our extraordinary reproductions of the treasures of Tutankhamen, many of the public who were not regular subscribers were disappointed owing to the issues going rapidly out of print before they had had an opportunity of purchasing copies.

The best way of ensuring that all who are interested shall be able to acquire copies containing this remarkable series is to subscribe to "The Illustrated London News," permanently or for the rest of the year. The Subscription rates are given on page b.

#### A SPECIAL THANKSGIVING NUMBER

of "THE ILLUSTRATED LONDON NEWS," dealing with the ENTRY OF THE KING INTO LONDON AFTER HIS CONVALESCENCE AND OTHER SUBJECTS CONCERNING HIS MAJESTY'S RECOVERY, will be Published on July 6.

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"ASCOT SUNDAY" AT BOULTER'S LOCK: A CHANGE IN THE SPIRIT OF A TIME-HONOURED DAY ON THE RIVER.

"Ascot Sunday," at the end of Ascot Week, still retains its name and marks the height of the race reseason, but its association with the famous race meeting is said to be slight nowadays, and probably few of those who passed through Boulter's Lock on June 23 had been visitors to Ascot. Motor-driven craft now outnumber those propelled by sculls and punt-poles.



THE EIGHTEENTH INTERNATIONAL HORSE SHOW AT OLYMPIA: JUDGING THE CLASS

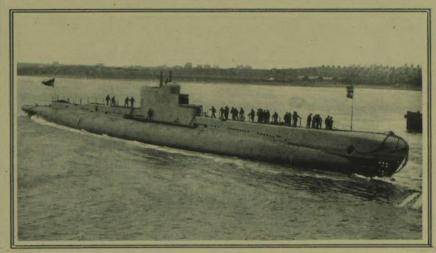
OF HARNESS HORSES OVER SIXTEEN HANDS.
eighteenth International Horse Show opened at Olympia on June 20, with a promise of as fine splay of horses and riding as at any of its predecessors. There were 600 entries—a good many than last year—and 107 classes, as against 98 in 1928. In the open class of harness horses over 16 hands, the first prize was awarded to Mr. Bertram W. Mills's Edgware Actor.



COMMEMORATING THE CENTENARY OF CATHOLIC EMANCIPATION: A VAST CONCOURSE ATTENDING MASS (BROADCAST BY LOUD-SPEAKERS) IN PHŒNIX PARK, DUBLIN.

The centenary of Catholic emancipation was commemorated in Dublin, on Sunday, June 23, by the celebration of Pontifical High Mass at an altar erected in Phœnix Park. More than 300,000 people were present, having come by special trains from all parts of the country. The vast concourse, over half a mile square, was admirably organised, and marshalled into place by 10,000 stewards. Every parish had its own section. Mass was celebrated by the Archbishop of Armagh, with the Archbishop of Dublin presiding at the Throne. The whole Irish Hierarchy were present

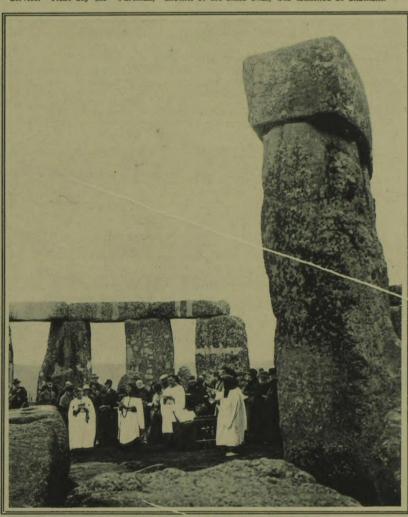
#### OCCASIONS-NAVAL AND OTHERWISE: EVENTS IN ENGLAND AND IRELAND.



THE FIRST BRITISH WAR-SHIP NAMED AFTER THE GREEK GOD OF THE SEA:

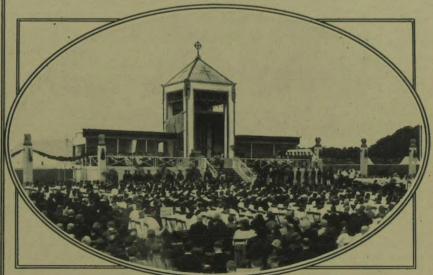
THE LAUNCH OF THE SUBMARINE "POSEIDON."

The "Poseidon"—second of six new submarines of the "P" class—was launched on June 21 at the Barrow works of Messrs. Vickers-Armstrong. The ceremony was performed by Mrs. Haggard, wife of Vice-Admiral Vernon Haggard, the Fourth Sea Lord, and formerly Head of the Submarine Service. Next day the "Parthian," another of the same class, was launched at Chatham.



DRUID RITES AT STONEHENGE, WITH A MARMONIUM: A RECENT SUNRISE
SERVICE IN THE SACRED CIRCLE.

At dawn on Sunday, June 23, a company of modern Druids, English, Scottish, and Welsh, who arrived in two motor-coaches from London, conducted mystic rites at Stonehenge. An eye-witness says: "They wore blood-red hoods fastened to the brow with circles of gold. They passed thrice round the Stone of Motherhood and advanced to the Sacred Circle."



WHERE PONTIFICAL HIGH MASS WAS CELEBRATED: THE HIGH ALTAR IN PHŒNIX PARK, WITH THE ENCLOSURE FOR LEADERS OF THE IRISH FREE STATE.

the altar, as well as the Pope's representative, Archbishop Pisani. Probably for the first in the history of the Roman Catholic Church, the entire Mass was broadcast, through loud-takers. In the enclosure before the altar was a distinguished company, including the Governoreral, the President, and other members of the Irish Free State Government. After Mass the was a 3½-mile procession, and the Monstrance was carried by parties of four laymen, among om were President Cosgrave and Mr. De Valera.



By G. K. CHESTERTON.

Why do they seem to do so, again and again, when there seems no logical connection between them? We should think it arbitrary to assert that a red-haired auctioneer from Worcestershire was always a Theosophist; or that a lame dentist in Lyme Regis must be a supporter of Prohibition. But there are working alliances in the world of ideas that seem to me quite as mysterious as that. I have before me a budget of yellow leaflets from a society which professes to teach Breathing and Brotherhood and Brighter Hopes for Humanity and all those things; though even these, when analysed, are very different things. But there are some things thus combined which are not only different, but almost contradictory. For instance, the pamphlets have a general Oriental flavour; which I imagine to be Hindoo, but which is certainly Asiatic. The names, the words of power, the way of stating the

ideals, all belong to that cult familiar to us through people like Mrs. Besant. And, like Mrs. Besant, and every other prophet of this cult, they say certain things that seem to me quite alien to this culture. For instance, they want a Woman Prime Minister; just as the other lady figures as a Woman Prophet. All the enthusiasts of this school are Feminists, and they all make an immense fuss about Feminism.

Now there does not seem to be any connection tween Orientalism and Feminism. So far from there being a connection, there seems to be a contradiction. The Oriental civilisation, including the Indian civilisation, has had many glories of art and culture and philosophy of which it may be proud. But if it is proud of the way it has treated women, it can hardly be basing its pride on the principles of Miss Pankhurst. It is quite obviously the broad distinguishing mark of all Asiatic civilisation that it has always done everything that Feminists say we should not do. It has locked up women in harems, it has hidden them behind curtains, it has veiled their faces, it has shaved their heads, it has sometimes even black-ened their teeth that they may not attract the stranger; it has given their lords the

power of life and death as over the beasts that perish; if it has not, as was sometimes said in the Moslem case, denied that women have souls, it has often acted as if it did deny it. And out of this Asia of the harems and the slave-markets there most commonly comes the beaming and benevolent Seer, who kindly advises us that we ought to make a little more of women. It is often the Oriental who is good enough to inform us that we, the children of the tradition of Antigone and of Britomart, ought to cultivate a little respect for the other sex. A man does not need to have any narrow sort of racial superiority to feel slightly indignant at that sort of religious superiority.

But why should the man with the Hindoo creed not defend the Hindoo custom? Why should he invariably and inevitably exaggerate the opposite custom? Why will nothing content him short of a Woman Prime Minister? There is something to be said for either tradition; it is quite possible or even permissible to exaggerate either; but why should he exaggerate both? If he wants to be more Feminist than was the chivalry of Christendom, why does he want to force on us the faith of men who were much less Feminist, as a substitute for our Christianity? On any showing, Christianity has gone a little further towards his own favourite ideal than has his own favourite idealism. Yet these two totally different and inconsistent things so invariably go together, in all literature and propaganda of this kind, that I have long ago learned to look for the one wherever I see the other. As soon as I saw in this pamphlet some long Brahminical names and phrases, I knew I should find somewhere something about the modern mission of Woman; a mission which Brahmins, left to themselves, would certainly never have wished her to fulfil. Even if I had only seen the phrase about the freedom of women, expressed in that particular way, I might



THE PRIME MINISTER FLIES FROM LOSSIEMOUTH TO HENDON IN AN R.A.F. TWO-SEATER BOMBER:
MR. RAMSAY MACDONALD BEING EQUIPPED WITH A PARACHUTE, MISS ISHBEL MACDONALD ASSISTING.
On June 20, Mr. Ramsay MacDonald, the Prime Minister, made his second flight in an aeroplane and flew from Lossiemouth to Hendon in a Royal Air Force two-seater bombing machine. The flying time was just over three-and-a-half hours, so the speed averaged about a hundred and forty miles an hour. Mr. MacDonald, who was in a plus-fours suit, wore a leather coat, a flying helmet and goggles, and had a parachute strapped to his back in the regulation manner. He lunched in the officers' mess at Catterick Camp, Yorkshire. During part of the journey, he followed the course of the machine on a map; for the rest he read Hazlitt's "Table Talk."

have known that I should find some invocation of the religions under which women have never been free.

I am not attacking the customs of Orientals so much as the contradictions of Orientalisers. It is a much larger question to debate whether the Eastern custom really reflects discredit on the Eastern creed. But why should they specially recommend the Eastern creed by exaggerated execrations of the Eastern custom? This, however, is only one of many such mysteries that I find in my little pamphlet, to say nothing of my general experience. There is in this particular sort of idealistic pamphleteering a curious bundle of ideas, that have little or nothing to do with each other, but which have almost grown together, by mere propinquity and practice, into one idea. Structurally they are quite distinct, but they have been tied in the same bundle so long that they stick together; they stick together all the more, perhaps, because some of the ideals are rather greasy.

Here is another case from the same collection. Why should the idea of hygiene (or what healthy people call health) be specially antagonistic to the idea of fighting? Yet the moment I read in the pamphlet that it was necessary to fill the lungs with fresh air (by a peculiar and little-known art), and so become everlastingly strong and vigorous, then I knew that somewhere else in the same sacred writings would be found the cry against war; the statement that hitting a scoundrel on the nose is the one sin that must instantly stop and never under any circumstances be repeated. The moment I knew that the man recommended breathing regularly, I knew that he would not recommend breathing fire and slaughter. Well, there is much to be said for health and much to be said against hitting. But why should the same sort of man always say those same two things simultaneously? Why do we know that he especially will always praise disarmament and

breathing in the same breath? There seems no reason in the abstract why breathing exercises should not be military exercises. There seems no reason why the most pugnacious prize-fighter should not attach hygienic importance to the bellows as well as the bread-basket.

To the man suffering this curious complex of contradictory fads or illusions, it may seem very difficult to believe that any soldier could be sane about any-thing. But I can assure thing. But I can assure him that many soldiers are sane enough to agree with him in attaching importance to health; even if they are also sane enough to distress him by attaching importance to sanity. To him it will appear equally incredible that any person could possess ideals and yet be ready to fight for them. But I can assure him, however strange it may seem, that many of us do still believe that self-defence is defensible or that a battle for justice is just. If he will put himself for one wild moment into this peculiar moral attitude, he will surely see that men fighting for justice would have every motive for reasonably valuing health. Here again there is no connection between the two ideas except that of a

sort of eccentric custom; we might say an unconventional convention. Indeed, the very word that expresses all these things is convention. It is simply a coming together; a meeting of things, that have no link except that they so often meet.

I think there is an answer to this riddle. I think that this particular sort of amalgamated idealism, which I will classify merely for convenience under the formal title of Infernal Nonsense, has really a deeper if a darker element of unity. But I should have to talk metaphysics to show that it is all nonsense, and theology to show that it is all infernal nonsense. There is no space here to follow a spiritual speculation, upon how it is that much the same degradation follows the worship of the soul without a body and of the body without a soul. There is no space to discuss how the same ancient Manichean madness hates to see human nature either respected or restrained.

#### FIRST FILMS OF THE MOON: SLOW DAWN; THE COPERNICUS CRATER.

By Courtesy of Dr. John Q. Stewart, Associate Professor of Astronomical Physics, Princeton University.

The first moving pic tures of Sunrise on the taken at Moon were Princeton, New Jersey, on May 17-18, through the large telescope at Princeton University, by Dr. John Q. Stewart, Associate Professor of Astronomical Physics. The mechanism was designed by Mr. Robert Fleming Arnott, who is a native of Australia and now a consulting engineer at Upper Montclair, N.J. He was assisted by his son, Edward G. F. Arnott, a graduate student of astronomy and physics at Princeton, and Mr. Arthur L Bennett, who has had experience of lunar photography at the Lowell Observatory Arizona. Describing this remarkably interesting feat in scientific cinematography, the "Princeton Herald" says: "When the film is projected it discloses

1.30 A.M.

2.45 A.M.

SURRISE ON THE GREAT CRATER OF COPERNICUS: TYPICAL SECTIONS OF A 50-FT. FILM (CONTAINING 2000 PICTURES TAKEN ONE AT A TIME EVERY SIX SECONDS) AT VARIOUS HOURS (GREENWICH TIME), SHOWING A SLOW INCREASE OF LIGHT ON THE INNER SLOPE OF THE CRATER RIDGE TOWARD THE NIGHT SIDE (LEFT IN THE PHOTOGRAPHS).

there is no such graduated variation between darkness and light as exists on the earth—no twilight band hundreds of miles in width. The film reproduces the contrast of the harsh light of the sunlit regions with the dense shadow of the contiguous territory where it is still night. As the phase progresses from new to full, the sunrise line creeps across the moon at a rate of about nine miles an hour at the Equator. This contrasts with a corresponding terres-trial speed of over a thousand miles an hour. On the moon the higher peaks are fully illuminated half a dozen hours before the shadow retreats from neighbouring plains. From the initial moment of dawn, when only a few summits reflect the sun, shining like stars in a background

Continued.] of the absence of at

mosphere on the moon

within the course of a few minutes what an astronomer views in twice as many hours of constant watching through a powerful telescope. . . . Mr. Arnott's device consists of a Victor motion-picture camera, amateur size, using a 16-mm. film, and driven by a special electric motor. The camera and the motor are supported in an aluminium frame which is fastened to the 'eye end' of the 23-inch Princeton telescope. Thus the lens of the telescope, nearly two feet in diameter, is substituted for the usual lens of the motion-picture camera. An area of about 200 miles by 330 miles on the moon's surface is recorded. The audience sees a 'close-up' of the moon. It is as though they viewed its pitted surface from a distance of a thousand miles—instead of the normal 240,000. On one film the giant crater Copernicus appears in the centre of the visible area. . . . The mountain walls which form the almost perfect circle of this crater, or 'ring plain,' rise to two miles in height above its nearly level floor. The diameter of the circlet of peaks is 56 miles. The film discloses the slow variations in light and shade as the sun rises across these mountains. Because [Continued opposite]

of night, until the time when the high sun penetrates into valleys and crevasses, there is continuous and fascinating change. The leisurely development of a lunar landscape at sunrise is one of the scenic marvels of Nature. The combination of moving-picture camera and telescope will in time make it easy for people generally to become acquainted with the spectacular topography of the earth's satellite. The picture of sunrise on Copernicus was taken on Friday night, May 17, and Saturday morning, May 18, between the hours of 9.30 p.m. and 1.30 a.m., Eastern daylight time. (N.B.—Add four hours for Greenwich time.) The moon was nine days old, two days past its first quarter. The great ring-plain is then on the left-hand edge of the bright part of the moon, and its mountain walls can be seen with good field-glasses. . . The motion pictures were taken at the rate of one every six seconds, or 100 times slower than the usual rate. Consequently, when the film is projected the sun is shown rising 100 times faster than normal. Two thousand separate pictures are contained in the film of Copernicus, which is 50 ft. in length. . . Since the [Continued below.]



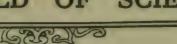
HOW THE FILM WAS TAKEN: THE PRINCETON TELESCOPE, SHOWING (A) TELESCOPE TUBE; (B) 16-M.M VICTOR FILM CAMERA; (C) GUIDING MICROSCOPE; (D) DRIVING MOTOR.

Continued.] clockwork on a telescope, which is designed to compensate for the rotation of the earth and to keep the instrument directed at any celestial object under study, is not sufficiently accurate for photographic pur-poses, it is always necessary to use supplementary manual means to 'guide' a telescope. . . . Discussing the scale of the picture, Professor Stewart said that if New York City were on the moon, it might show as a discoloured dot less than one millimeter across on the film, and as a hazy blur several inches in size on the screen. . . Of course pictures of lunar sunsets can be taken when the moon is waning, just as well as sunrises on the waxing moon. Mr. Arnott and his associates plan during the next year to improve their apparatus and technique." These remarkable films are of great educational value.



SHOWING THE POSITION OF COPERNICUS (A): A PHOTOGRAPH OF THE MOON (TAKEN AT THE LOWELL OBSERVATORY BY ARTHUR L. BENNETT)
A FEW HOURS BEFORE LIGHT ON COPERNICUS BECOMES CONSPICUOUS.

#### THE WORLD OF SCIENCE.





to relate. But what was the underlying stimulus

filaments of the anthers of all sorts of flowers may

be caused to assume the form and coloration of the petals by the irritation set up by small, spider-like creatures known as "gall-mites." The flowers of the valerians, especially of the corn-salad (Valerian-

ella carinata), by this agency, have the stamens thus transformed into petals, while the true petals are also affected, growing to more than fifty times their normal size. As their growth proceeds, they

In this connection it is interesting to note that the

which started this evolution?

#### THE VAGARIES OF A RHODODENDRON.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE splendours of the garden may be said to begin with the coming of the crocuses, and to go on with gathering force till midsummer is well past. With the advent of June, perhaps, we are nearing the high-water mark. Moreover, no two years are alike in the types of their splendour, and this year, I think, the most impressive show has

careful cultivation and selection, it may become transformed into a perfect double flower, just as the double rose has been derived from the single rose; for these double flowers seem always to be formed by the transformation of the stamens—that is to say, of the filaments of the anthers—into petals. And rose-petals carrying pollen-sacs can somewhat be the country of the staments of the same seems.

found bearing witness to this transition.

And here I am going to make a confession of ignorance! I want to know how

the infinitely varied types of double roses have been brought into being, for this can only be effected under the guiding hand of the gar-dener? Such flowers could never come into being in a wild state: and this because they can bear no pollen; neither can they bear the female element, or "stigma," so that "seed-lings" are impossible. I must confess that I have never carefully examined such a rose, and it may well be that when I do I shall find that at least a few pollen-

bearing stamens are present in the very centre of the flower, and that a pistil is also present. In such case, of course, the mystery will be solved. Otherwise, though any particular rose can be perpetuated "vegetatively" (that is to say, by cuttings, or layering), new kinds, for lack of seed, are impossible.

and the evidence they would submit is incontrovertible.

But that story belongs to "the Evolution of a Flower,

which would carry me too far afield on this occasion

FIG. 2. FILAMENTS OF THE ANTHERS FUSING TOGETHER AND FORMING AN INNER TUBE.

ay, by cuttings, or layering), new kinds, or lack of seed, are impossible.

The expansion and fusing of the anthers has gone far in this flower, so that a nearly complete tube has been formed within the ring of petals, some of which have been removed to show the tube.

Any botanist will tell you that flowers are really, had almost said "merely," transformed leaves; a shelter for the mites which have caused the mis-

change into fleshy lobes which bend back to form a shelter for the mites which have caused the mischief! The Alpine-rose (Rhododendron ferrugineum), it is significant to notice, sometimes produces very remarkable double-flowers by the activities of a gall-gnat, by the transformation of the stamens into crimson petals.

There are some types of flowers particularly favourable to transformations of this kind by gall-gnats and mites. Such, for example, are those of the chick-weed genus (Cerastium), as well as of lychnis, saponaria, and the gentians and speedwells. In the speedwells, the petals are transformed into green leaves, and the same is true of some of the millfoils. Sometimes the foliage-leaves are parasitised by these minute fungi. The leaves of the house-leek, for example, when attacked by Endophyllum sempervivi, grow to as much as seven times their normal length, and form an erect cone instead of the usual rosette.

But the remarkable transformations of the rhododendron flowers, with which I am now immediately concerned, are evidently not due to the activities either of animal or vegetable parasites. How, then, and why, have they come into being? On the next opportunity which presents itself, I shall examine most carefully as many azalea flowers as possible, for these are really also rhododendrons.

Whether these flowers are ever parasitised in their wild state we do not know. But in their natural conditions they appear to have few enemies. For it seems certain that none of the herbivorous animals will eat their leaves. Plants have no means of warding off enemies of this kind, save by secreting poisons, or acrid juices, or by the more actively offensive method of forming spines. The rhododendron depends on the extremely unpleasant taste of its leaves.



FIG. 1. LEAVING THE TRACK: A RHODODENDRON FLOWER APPARENTLY STRIVING TO BECOME "DOUBLE."

In this flower the filaments of the anthers are beginning to develop petal-like expansions along the stalk. These vary in extent in each anther. The letters indicate: (A) pollen-sac of anther; (B) blade-like expansion; (C) filament.

been made by the rhododendrons and azaleas. In some private gardens it has been my privilege to visit, the display of colour they made was superb; but it would be hard indeed to say of any one species that it surpassed its rivals. No less impressive is the display this year at the gardens of the Royal Horticultural Society at Wisley, where I spent a most delicious afternoon a few days ago.

In the course of my tour I paused, in the great rock-garden, before an enormous rhododendron tree ablaze with blooms. And as I turned from the contemplation of the massed effect to a careful scrutiny the individual flowers, which seemed to differ from any I had yet seen, I was amazed to find a most remarkable state of affairs. These flowers seemed to be striving to become "double." And this effect, it was soon apparent, was due to the very curious behaviour of the normal long and slender stalks, or "filaments," of the anthers. These filaments were not only shorter and straighter than usual, but were, in nearly every case, throwing out, from one or both sides of the filament, blade-like expansions coloured like the petals (Fig. 1). But more than this, these expansions were fusing with similar outgrowths from neighbouring filaments, to form more or less perfect tubes; so that one had a trumpet-like tube lying within an outer circle of petals (Fig. 2), as in a narcissus, though nowhere could I find a tube that was quite perfect. I might, indeed, have done so, had I been able to undertake the almost superhuman task of examining every truss of flowers on the tree! So interested was I that I prevailed on the kindly Director of the Gardens to give me two or three trusses to take away for further examination, and for the purpose of furnishing photographs for this essay.

Nor were these strange eccentricities of development confined to the anthers and their filaments, for in many flowers the pistil also had undergone a profound change of shape, taking the form of a broad sheet of red-coloured tissue, as in the adjoining photograph (Fig. 3). This particular tree, I found, was not to be regarded as a mere "freak." On the contrary, it represented a well-known "variety," Rhododendron fastuosum.

I want to know a little more about this strange "variety," and perchance someone who reads this page may be able to satisfy my curiosity. I want to know where, and how, it originated. With a little



FIG. 3. THE TRANSFORMATION SPREADS: A PISTIL ALSO CHANGING SHAPE,

In this flower the anthers have all developed petal-like expansions, and the central, female portion, or pistil (A), which bears the stigmatic surface for the reception of the pollen, has become exceedingly flattened out.

#### FOR SAVING SUNKEN SUBMARINE CREWS AND AIDING DIVERS' ASCENTS.

DRAWN BY OUR SPECIAL ARTIST, G. H. D., FROM INFORMATION SUPPLIED BY MESSRS. SIEBE, GORMAN AND CO., LTD., LONDON.



#### BREATHING-BAGS FOR ESCAPE FROM SUBMARINES, AND SUBMERGED "DECOMPRESSION" CHAMBERS FOR DEEP-SEA DIVERS.

Important experiments were recently conducted on Loch Long, Scotland, for the Admiralty, to test two new and important under-water devices. One consists of a steel chamber—in reality a kind of diving bell—that may be lowered to a predetermined depth to assist the diver in his ascent from great depths. Previously the diver had to stop at various stages on the way up in order to prevent the formation of bubbles of nitrogen in his blood stream by too rapid decompression. For example, if the diver had been down for half an hour, working at a depth of about 200 ft., he had to make long, cold and monotonous halts hanging to his shot rope as he rose, so that his, total time of ascent was over an hour. To avoid this waiting below the surface, the Decompressing Chamber will be used, so that the diver, on entering it, can have his helmet and weights removed, and receive hot drink and food. He completes the decompressing period in the cylinder, on the ship's deck. The

second device illustrated, which has also successfully passed its tests at Loch Long, is to assist in the escape of the crews of sunken submarines. It consists of a flexible breathing-bag, which has inside it a regenerating chamber containing chemicals, that filters the breath so that it can be used over and over again. In addition, an oxygen cylinder is carried which provides the necessary oxygen consumed by the wearer, and also inflates the bag at great depths to a pressure equal to that of the surrounding water. The crew having donned their rescue gear and connected themselves by flexible pipes to the main oxygen supply of the boat, the compartment is flooded, and the hatch opened. When ready to ascend, the men disconnect themselves from the main supply and turn on the oxygen from their own cylinders. They then climb through the nearest available hatch, and the buoyancy of the breathing-bag then rapidly carries them to the surface, and there acts as a life-buoy until they are picked up.



#### The World of the Theatre.

By J. T. GREIN.



#### CORNELIA OTIS SKINNER.--A NEW "LITTLE" THEATRE.--LESSING AND THE SCHOOLBOYS.

THE art of the single-handed dramalogue is growing. We have heard in turn Miss Ruth Draper, Miss Angna Enters, and our own Elspeth Douglas Read who, if only an enterprising manager would take her under his wing, would well maintain our standard in this gentle form of art. And now we have seen Miss Cornelia Otis Skinner, a daughter of the well-known American actor, and applauded her at the St. James's. There is an affinity between Miss Skinner and Miss Ruth Draper: they both excel in satirising their countrymen and women, they are both linguists—not the least effective number of Miss Skinner's programme was her recitation of Verhaeren's "Le Vent" in French, an exquisite effort in atmospheric declama-

tion-one literally heard the wind in her vocal inflections. But yet, there is a difference in the method of the two American artists. Draper, as it were, satirises in an objective manner—she draws a picture in her mind, and by voice and gesture projects it as she sees it. Miss Skinner applies often what I would call, for brevity's sake, the Pirandello system: she adorns her skits with her own observation, ocular and gesticulative, whilst she unfolds her little tales. At times these "com-ments" somewhat deflect ments" somewhat deflect from the impression she wants to make on the spectator - distantly they, the actors, remind one of Greek Chorus, echoing or heralding the leading artists.

Miss Skinner is at home

and at her best when she simply records impressions. Thus the little masterpiece of her whole programme the old woman at the tables of Monte Carlo-the type in a thousand whom everybody has seen, known, and pitied: a bundle of senile nerves, following with

greedy, hungry eyes every turn of the wheel. Here Miss Skinner reveals pathos, if not so much in her voice as in her features and movements. For her vocal range is weaker in the lighter notes than in the deep ones. Miss Skinner has great charm of personality; her eyes are expressive and luminous; her manner is distinguished; she may not be as dominating nor as many-sided as Miss Draper, she literally quivers with vitality, and our eyes rest with incessant pleasure on a picture of intense femininity.

Jesse Barrington, the founder of the flourishing National Playgoers' Club, which, weathering the storm of managerial opposition at its birth, has proved true to its aim - an organisation Service to Playgoers-is about to endow London with a new little theatre close to Berkeley Square. It will be connected with the premises of the club, and it will be ready in the early autumn. This theatre will be a nursery for the cultivation of new works by new playwrights; it will provide opportunities for the budding author whose efforts might otherwise be nipped in the bud; it will offer scope to the mature playwright whose writings have not the full commercial appeal required by commercial or who wants to get out of managers, or who wants to get out of the rut. It will present their plays in first-class productions, with first-class artists, under ideal conditions, and before an intelligent and critical audience.

As the theatre will not be open to the public (being only available to members and their guests), it will have several advantages over the ordinary theatre—among them, to be able to give Sunday performances; not to be under the censorship of the Lord Chamberlain. The latter is not to be taken as an indication that they will go out for sensational or shocking plays. Nor will they be "high-brow." It is intended to set up a committee of members, well-known authors, critics, and producers, who shall select the plays to be produced. By the way, prices of admission will be materially cheaper than usual theatre prices, and there will be no annoying "extras" for programmes or cloak-room fees. Thus much we learn from Mr. Barrington in his appeal for support, which I hear is liberally forthcoming.

But the club will offer an advantage to the students the drama for which London has long since been waiting. There will be on the premises an international theatrical library, where members can peruse the published plays of the principal countries of Europe, and, of course, America. A bookshop will

I have been asked by Mr. Geoffrey Whitworth, the secretary of the British Drama League, to call attention to the visit of twenty-three German schoolboys who

world, intellectual, artistic, and-cela va sans dire-

will tour England with Lessing's classic "Minna von Barnhelm." They will be accompanied by a master and three ladies, and all are pupils from the Real-Gymnasium at Entor near Lubeck. The German Press speaks well of their performances, and I, for one—who saw not very long ago similar productions of classics by schoolboys in Westphalia—can testify

to the high standard of diction and to the general impression that the performances are so well marshalled as to deserve the description of "artistic" rather than "amateur" work. In the early days of July there will, after a tour in the north, be a performance in London at the R.A.D.A. Theatre, which I would most warmly recommend to our readers. I quite agree with the chief organiser, Mr. T. R. Dawes, M.A., Headmaster, Secondary School, Castleford, Yorks, who will supply all details of the tour, that these performances are a help in the teaching of modern languages and in the promotion of a better understanding between the nations. After the success of Sudermann's "Johannis-

feuer" at the Arts there is a great interest in these German performances, and they will exercise some influence on the development of the English Theatre by widening its repertory beyond the home-made products and the importations from America.

MR. SHAW'S NEW PLAY, "THE APPLE CART," PRODUCED IN POLISH AT WARSAW: A SCENE IN ACT III,-MAGNUS, KING OF ENGLAND IN THE NINETEEN-SIXTIES (IN CENTRE, BETWEEN THE PRIME MINISTER AND THE POSTMISTRESS-GENERAL) INFORMS HIS CABINET OF HIS DECISION TO ABDICATE IF HE SIGNS THEIR ULTIMATUM REQUIRING HIM TO ABANDON THE ROYAL VETO.

be attached to that room, superintended by a librarian who has the world's drama at his (or her) fingers' ends. Any new play required will be procured at short notice—so that a success on the Continent, provided it is in print, will be made known in London almost

WOULD-BE PRESIDENT OF A BRITISH REPUBLIC: BOANERGES (M. KOGUSLAW SAMBORSKI) DECLAIMING BEFORE KING MAGNUS (M. JUNOSZA STEPOWSKI), SEATED (ON RIGHT) BETWEEN PROTEUS, THE PREMIER, AND AMANDA, POST-

MISTRESS-GENERAL, WITH THE REST OF THE CABINET, INCLUDING THE POWER-MISTRESS-GENERAL—IN ACT I. OF "THE APPLE CART," AT WARSAW.

Mr. Bernard Shaw's new play, "The Apple Cart," was produced for the first time, on June 14, in a Polish translation, at the Teatro Polski in Warsaw. It will be given in this country, report says, at Malvern in August. The scene is laid in England in the nineteen-sixties. The first act shows the popular King Magnus at variance with his Cabinet (which includes two women) was the popular King Magnus at variance with his Cabinet (which includes two women). over the royal veto, and the Premier brings an ultimatum requiring him to renounce it. Met while Bill Boanerges, President of the Board of Trade, wants to be the first Dictator-President a British Republic. In the third act the King announces his decision to abdicate, and the Foreign Secretary says: "You can't upset the apple cart like this." King Magnus then plays his winning card. His son, he explains, will succeed him, while he himself, divested of rank and title, will stand for the Windsor Division and form a Party. Thereupon the Premier tears up his ultimatum, for the King is too popular, and things are left in statu quo.

> immediately. This facility will do away with the "waiting game" which all too often places London in the rear-guard of international intelligence. If the club realises all it promises, and Mr. Barrington's energy warrants it, it will be the veriest Eldorado for playgoers who are out for the good things of this

Sometimes, when the stream of firstnights and matinées is temporarily subsiding, I wander through the theatres of Greater London and the near provinces in quest of possible discoveries. Nothing is a greater pleasure to me than to lead, if I can, a good actor or actress from underneath the "bushel" of touring into the sun of the West End. There are several actors now playing in London who owe their début to the explorations of the critics. In the provincial news I had read a good deal of praise of Miss Athalie Davies, playing Miss Tallulah Bankhead's part in "Her Cardboard Lover," and I decided to check these encomiums by personal observation. So I went to Kingston, where she is playing just now at that pretty little theatre, the Empire. I found an actress in her earliest twenties who has all the technique and finesse of the born comédienne. She has more than that—she possesses originality of conception. She had never seen Tallulah Bankhead. She gave a new reading of the part, and, if I may say so, a more refined one. In her disrobing scene of the second act, by her tact and the charm of her youth, she rendered a difficult situation truly funny without a soupçon of vulgarity. It was the romp of a young girl, who plays with love and lover with all the fascinating cunning of femininity. And not only that: she, with intuitive sense of

that: she, with intuitive sense of humour, turned a somewhat obviously flamboyant part into introspective comedy. Thus the play was far more amusing than at the Globe; and, as the jeune premier, Mr. Derek Waterlow, was in every way an excellent partner, the public — a 6.30 audience, usually rather lethargic—rose to the two young artists, who well deserve to play lead at a central

London theatre.

#### THE RUSSIAN BALLET'S RETURN: NEW CREATIONS AT COVENT GARDEN.



IN ONE OF THE THREE NEW CREATIONS
TO BE PRESENTED: ALEXANDRA DANILOVA
AND ANTON DOLIN IN "THE BALL."



in "THE BALL"-MUSIC BY VITTORIO RIETI; "TABLEAUX"
BY BORIS KOCHNO: LIPKOVSKA AND SERGE LIFAR.



IN "THE BALL": FELIA DOUBROVSKA AND GEORGES BALANCHINE IN ONE OF BORIS KOCHNO'S "TABLEAUX."



IN "THE PRODIGAL SON": ANTON DOLIN.

IN "THE PRODIGAL SON"—MUSIC BY SERGE PROKOFIEFF: DOUBROVSKA IN THE NEW CREATION WHICH, WITH "THE BALL" AND "RENARD," PROVIDES THE NOVELTY FOR THE SEASON.





IN "THE PRODIGAL SON": LEON WOIZIKOVSKY.

The Diaghileff Russian Ballet arranged to make their reappearance at the Royal Opera, Covent Garden, on Tuesday, June 25, following the first presentation of the Eugene Goossens-Arnold Bennett opera, "Judith." On that occasion, they were "billed" as giving "Les Sylphides" and "Petroushka." For the Thursday, "Les Matelots," and "Aurora's Wedding" were selected for the same purpose; and for the Saturday (to-day) they chose "Cimarosi-

IN "THE PRODIGAL SON": SERGE LIFAR BRANITZKA, MARRA, AND FEDOROV.

ana," "Petroushka," and "The Three Cornered Hat." Their own season is to begin at Covent Garden on Monday, July 1, and is to continue until July 26. Three works are to be seen in England for the first time. These are "The Prodigal Son" by Boris Kochno, with music by Serge Prokofieff; "The Ball," a Ballet by Boris Kochno, with music by Vittorio Rieti; and "Renard," a "Histoire Burlesque," with music and text by Igor Stravinsky.

1132-THE ILLUSTRATED LONDON NEWS-June 29, 1929

#### June 29, 1929—THE ILLUSTRATED LONDON NEWS—1133

#### A "MINISTRY" OF HEALING FOR ALL PARTIES: "THE COUNCIL OF THE ROYAL COLLEGE OF SURGEONS, 1927."

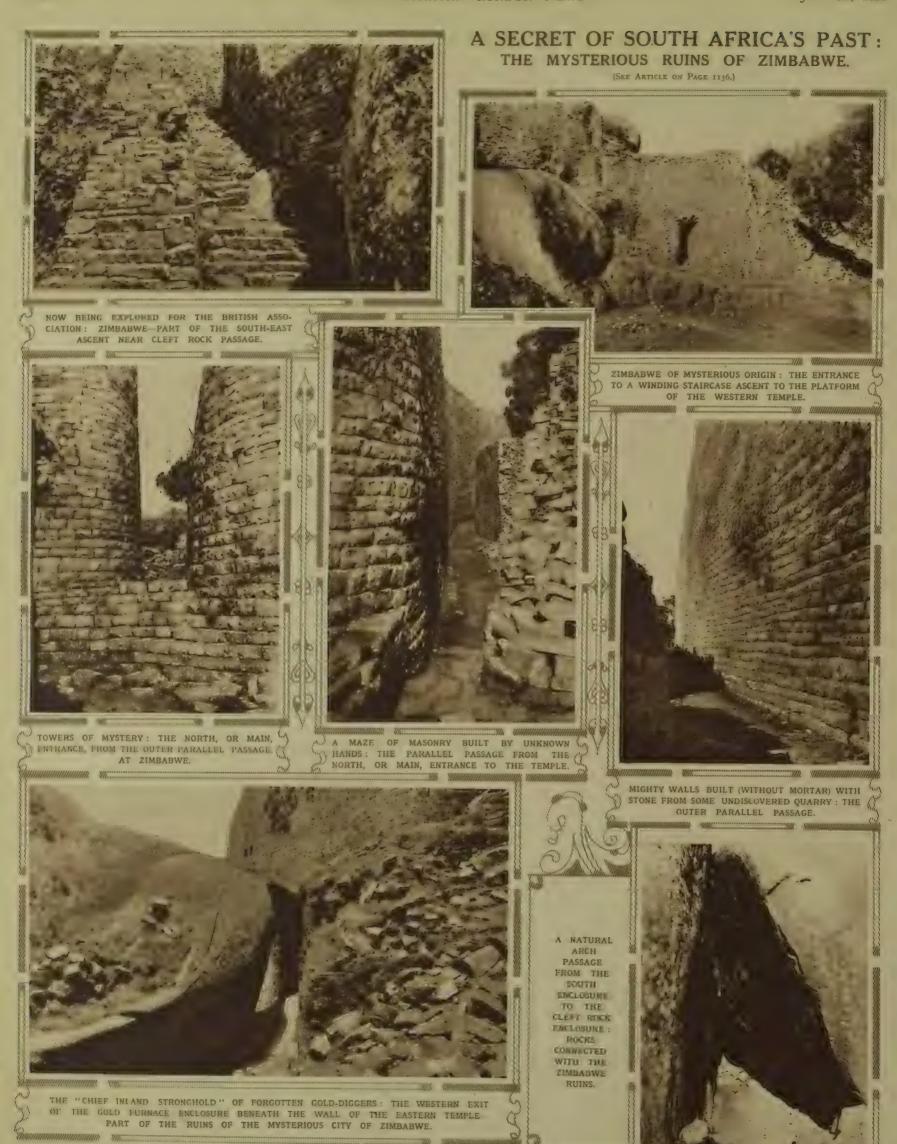
From the Painting by Moussa Ayoub. By [ Courtesy of the Artist. (Copyright Reserved.)



This fine portralieroup of the Goundli of the Royal College of Surgeons is by M. Mousas Ayoub, an artist long resident in London. Examples of his work have been shown, from time to time, at the galleries of Massas. Wicars, 12, Old Bond Street. The picture was accepted for this year's Academy, but could not be bung for reasons of space. It was commissioned by the President, Lord Moyniban, and he is presenting it to the College. The group shows the Council as it was in 1927, but there have since been several changes. Mr. W. Thelwall Thomas deal in September, 1927, and first Anthony Bookly last April. Sir D'Acey Power and the Council and the service of the Council and the service of the Council and the service of the Council and the Council an



Sir Percy Sargent—have been conferred since the picture was painted. The figures may be identified by the Key given below, numbered according to the list above. The centre portrail on the wall is that of John Hunter (1726-3) by Sir Johns Reynolds. The others (from left to right, beginning at the top) are: William Cowper (1666-1709)—artist unknown; William Chessiden (1684-1702) by Jonathan Richardson; Edward Nourse (1701-61)—artist unknown; Pennell Hawkins, by J. Zoffany; Richard Wissman (1622-76) by Gorther; Percivall Port (173-88), by Romney; Sir Cassar Hawkins (1711-86), by Hogarth; and William Cruishank (1745-1800) by J. Stewart. The painting forms a companion picture to one of the Council in 1894, that includes portraits of Lord Lister and other famous surgeons.



As noted in the article on pare 11.3°, opinions differ very widely as to the date and origin of the Timbabwe ruins, ranging from about 2°0 B.C. to the thirteenth or fourteenth century A.D. The "South and East African Year-Book" for 1929 says: "The architecture of the buildings at Great Zimbabwe very much resembles that of ruins to be seen in Syria, the combination of fortress and temple being apparent in both cases. . . . Implements that have been dug up show that gold was smelted and purified within the walls, and successive layers of broken refuse prove that several different peoples were in occupation after the disappearance of the first owners. There is no proof that this part of Africa was the land of Ophir spoken of in the Bible." Elsewhere in the same volume we read: "The buildings were evidently erected for the protection of those engaged in the gold industry. Similar structures are found elsewhere, but, from the strength and the

position of the large area enclosed, it seems probable that Great Zimbabwe was the

that Great Zimbabwe was the chief inland stronghold of those who came in search of the precious metal. The main wall was in some places upwards of 30 ft. in height, and was about 10 ft. thick at the base and 7 ft. at the summit. . . . The measurements of the various buildings bear a mathematical relationship. By calculations it has been possible to trace the greater part of the original design. No mortar was employed, but the stone was dressed and squared by the hammer. Amongst the ruins numbers of relics have been discovered." . . .

# OPHIR; OR A MEDIÆVAL "RAND"? ZIMBABWE-HOME OF UNKNOWN GOLD-DIGGERS.

(SEE ARTICLE ON PAGE 1136.)



A DERELICY "ATHENS" OF SOME UNKNOWN COMMUNITY OF BYGONE GOLD-SEEKERS: ZIMBABWE HILL AND ACROPOLIS, FROM THE ROAD TO THE RUINS.



PART OF THE PLATFORM OF THE EASTERN TEMPLE ON THE ACROPOLIS AT ZIMBABWE: A STONE OF REMARKABLE SHAPE AMONG THE RUINS OF THE CITADEL.

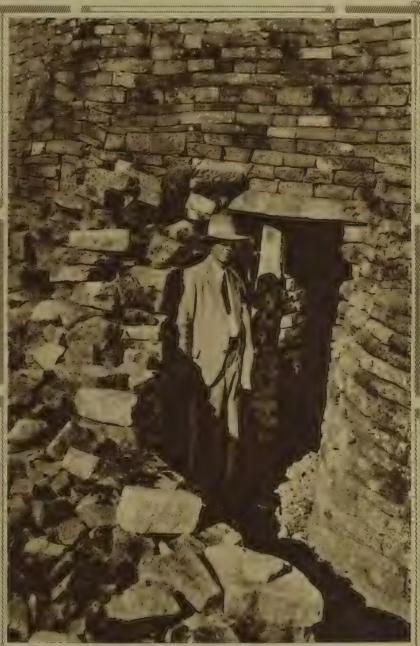


THE ROCK-CROWNED HILL THAT WAS FORMERLY THE CHIEF STRONGHOLD OF AN ANCIENT GOLD - MINING INDUSTRY: A NEARER VIEW OF THE ACROPOLIS AT ZIMBABWE.

Besides the forthcoming visit of the British Association to Zimbabwe, to inspect the results of Miss Caton Thompson's researches, interest in the pre-history of that region was accentuated by a recent discovery made by Signor Lidio Cipriani, Professor of Ethnology of the University of Florence. On June 20 it was



THE MASSIVE BATTLEMENTS OF ZIMBABWE: A WALL OF IMMENSE THICKNESS SURMOUNTED BY A MONOLITH AND CONICAL TOWERS (SOME RESTORED).



STANDING AT THE DOOR OF THE SECRET PASSAGE INTO THE ACROPOLIS, WHICH HE DISCOVERED: MR. S. C. A. WALLACE, CURATOR OF THE ZIMBABWE RESERVE FOR THE RHODESIAN GOVERNMENT.

announced that he had found two remarkable rock-paintings (one superimposed over another) in the Marandellas district of Southern Rhodesia, north-east of Zimbabwe. Professor Cipriani's view of the Zimbabwe ruins, it was stated, is that they are not of foreign origin, but are the work of African people. The ruins lie about twelve miles south-east of Fort Victoria, the nearest railway station. The "South and East African Year-Book" says: "They were re-discovered by Mr. G. A. Phillips in 1867. . . . There is no doubt that they were known to the Portuguese some century or more ago. . . . The chief building is at some little distance from a granite kopje, which was, however, included within the walls and seems to have served as a citadel or refuge. . . . The ruins appear to stand in three groups, but it is probable that they all formed part of a settlement, or perhaps even of a fairly populous city, to which the so-called citadel formed the centre. The total extent traced so far covers an area of about 2 by 1½ miles, but remains of walls, some deeply buried, have been found in secluded valleys and on hillsides a mile or even two miles beyond the area named. . . When discovered, the granite kopje was occupied by the Mashonas, or Makalangas (Children of the Sun)."



#### THE RIDDLE OF THE ZIMBABWE RUINS.

A FAMOUS "MYSTERY" CITY OF SOUTH AFRICA, NOW BEING EXPLORED FOR THE BRITISH ASSOCIATION.



By J. P. COPE.

M ISS G. CATON THOMPSON, an eminent British archæologist, was recently sent by the British Association to South Africa to investigate the problem of the Zimbabwe ruins, and she is at present excavating on the site of the ancient city, now nothing but derelict buildings. Miss Thompson bought a motorlorry for transport, hired a gang of Makalanga boys for labour, and set to work on a task which has puzzled scientists and explorers ever since the ruins were rediscovered by Adam Renders in 1868.

Zimbabwe, with its many legends and the numerous theories that have been offered to account for its foundation, is probably the most interesting relic of a past civilisation to be found in South Africa. The ruins consist of a vast circular structure, known as the "Elliptical Temple," standing gaunt on one side of a valley. Spread out below the "Temple" are the remains of a city of circular houses and winding streets, and overlooking all is the "Acropolis," an impregnable fortress set upon a hill-top.

All are agreed that Zimbabwe

All are agreed that Zimbabwe was once the capital town of a flourishing community extending from the sea-coast, 200 miles to the south-east, to Bulawayo, about 150 miles to the north-west. The chief industry of this community was gold-mining, and ancient workings are scattered throughout the length and breadth of Southern Rhodesia. The problem which still has to be solved is—who were the people living here, and how long ago did they build these cities? Miss Caton Thompson has obtained the assistance of

the Union Air Force, and an aerial survey is at present taking place. It is hoped that the results of this survey will be extremely valuable from the archæological point of view.

I found Miss Thompson busily directing excavation work at a spot in the ruined city known as "Maund Ruin." An area of about an acre in extent has been marked off with a barbed-wire fence, and inside this the gang of natives is digging about ruined walls. Miss Thompson has unearthed a flagged pavement, to which she attaches considerable importance, and she has found many fragments of pottery and old glassware.

"Will the problem of Zimbabwe, which has baffled generations of men, be solved from the air?" I asked Miss Thompson.

"It is very difficult to say as yet," she replied, "but I have great hopes of obtaining something tangible from the aerial survey. In England, lines of ancient walls have been discovered from an aeroplane, under a field of waving corn, but it remains to be seen whether the bush-covered hills here will yield to the same treatment."

Fired by the brooding stillness of the Temple's ancient walls, and by the lizard-haunted towers of the Acropolis, numbers of gold-seekers, hunters, and scientists have probed and speculated over Zimbabwe. Mr. R. M. W. Swan, in 1898, stated that the buildings dated as far back as 2000 B.C.; and Dr. Schlichter, who explored them at about the same time, wrote: "We have in Great Zimbabwe an enormous gnomon (dial calculating point), comprising a total angle of 120 degrees. Taking all the details into account, I found that the obliquity of elliptic in the Temple was somewhat more than 20 degrees 52 minutes, which brings us to a time about 1100 B.C. for the erection of the ruins."

Messrs. Hall and Neal, who uncovered large areas of sunken walls, came to the conclusion that the general features of Zimbabwe were also those of ruins to be found in South Arabia. Taking the history of the Sabæans into account, the ruins would date from 2000 B.C. to 1100 B.C., at which latter date the commerce and influence of the old Sabæans appear to have become absorbed by their younger and more enterprising kinsmen of Phœnicia.

De Barros, writing in 1552, believed the Rhodesian

ruins to have been those of the Roman forts of the Agizymba of Ptolemy, but their architecture and geometrical plan of building would tend to dispose of this suggestion. Many savants support the theory that strong indications of Phallic worship have been found in Zimbabwe, while the conical tower in the "Elliptical Temple," for the building of which no reason is forthcoming, is claimed to be an emblem of the same rites.



NATIVE LABOURERS CONTROLLED BY AN ENGLISH WOMAN ARCHÆOLOGIST: A GANG OF MAKALANGA BOYS EXCAVATING FOR MISS CATON THOMPSON AT THE GREAT ZIMBABWE RUINS IN RHODESIA.

Miss Caton Thompson is excavating at Zimbabwe on behalf of the British Association, whose annual meeting this autumn is to be held in South Africa. The members, it is said, will visit the ruins in August. Miss Thompson is accompanied by Miss K. Kenyon, a photographer, and Miss D. Norie, an expert on architecture.

Dr. Randall MacIver, who was sent to South Africa by the British Association in 1905, stated at the end of his investigations: "Seven sites have been



THE WELL-KNOWN WOMAN ARCHÆOLOGIST SEEKING
TO SOLVE THE RIDDLE OF THE GREAT ZIMBABWE
RUINS: MISS GERTRUDE CATON THOMPSON, F.R.G.S.,
F.R.A.I., NOW EXPLORING THE SITE FOR THE BRITISH
ASSOCIATION, SEEN BESIDE ONE OF THE WALLS OF
THE MYSTERIOUS CITY.

examined, and from not one of them has any object been obtained by myself or by others before me which can be shown to be more ancient than the fourteenth or fifteenth century A.D. In the architecture, whether military or domestic, there is not a trace of Oriental or European style of any period whatever. Not a single inscription of any kind has ever been found in the country. . . . These dwellings . . . are unquestionably African in every detail, and belong to a period which is fixed by foreign imports as in general mediæval."

"Does not the very fact that the British Asso-

ciation has invited you to investigate Zimbabwe indicate that it is now held that Dr. MacIver was on the wrong lines?" I asked Miss Thompson.

son.

"That is, of course, possible, but perhaps he did not go far enough," was her reply. "Dr. Randall MacIver's theory is probably the one which most European archæologists are prepared to accept at the moment." Gold-seekers and amateur archæologists had done incalculable damage at Zimbabwe, she added. Thoughtless digging had ruined most of the promising sites, and had made it extremely difficult to collect reliable data.

Dr. Frobenius, a German ethnologist who has recently visited the ruins, states that they are very ancient. He was particularly struck by the skill displayed by the old goldminers, who, he adds, were in possession of mining knowledge far superior to that of to-day. I spent some time examining some old workings, and was astounded to find that the ancient miners often laboured in a space scarcely more than eighteen inches wide. They apparently blasted the rock by

lighting charcoal first on the reef, and pouring cold water on to the embers. In places the stopes are supported by timber, which has withstood the ravages of time so well as to be almost as sound as the day it was placed in position.

as the day it was placed in position.

In one of these workings, I was told, the skeleton of a man was found, stooped over hammer and chisel, where he had died at his work. The bones crumbled immediately they were touched. In another working a pick of brass was found, so hard that no impression on the surface could be made with a

The Rhodesian Government has taken up the question of preserving the ruins, and a great deal of restoration work has been carried out by the Curator of the Zimbabwe reserve, Mr. S. C. A Wallace. Mr. Wallace, during one of his rambles, discovered a secret passage into the Acropolis, and it is now possible for visitors to enter the fortress by that way. Mr. Wallace estimates that over 60,000 tons of stone were used to build the "Elliptical Temple," and nearly twice as much in the construction of the Acropolis. Curiously enough, the quarry from which all this material was obtained has never yet been located.

In the Acropolis there is also a foreign filling of earth which must have been carried up from the valley. The sides of the hill on which the fortress stands have been elaborately terraced, and it is thought that vines were cultivated there. Wild grapes are still found in profusion and are used by the natives in preparating a populiar type of wine.

in preparing a peculiar type of wine.

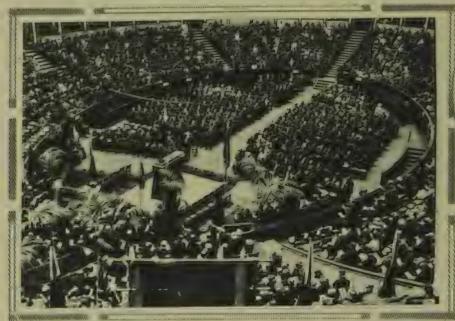
Will Miss Caton Thompson succeed in solving the problem of Zimbabwe, one speculates? Personally I think she will. If she does not, then at least she will shed so much light on the subject that subsequent archæologists will be within measurable distance of arriving at the truth. Miss Thompson is a Fellow of the Royal Anthropological Institute of Great Britain, and Governor of Bedford College, London University. She was previously a research student at Newnham College, Cambridge, and was on the staff of the British School of Archæology in Egypt from 1921 to 1926. She has excavated at Abydos, Malta, and Badari, procuring there the evidence required to place in its chronological position the newly found Badarian civilisation.



The Lawn-Tennis Championships at Wimbledon, which are the event of the game in this country, began on June 24, with matches in the first round of the Men's Singles Championship. It was arranged that the Women's Singles should be started on the following day. The holder of the Singles Championship is Mr. René Lacoste, of France, who is not defending his title; and the holder of the Women's Singles is Miss Helen N. Wills, of the United States. In the "seeding" for the Singles, the players were placed in the following order—Men: Cochet, Borotra,

Tilden, Hunter, de Morpurgo, Lott, de Kehrling, and Gregory. In the Women's Singles, the placing was: Wills, de Alvarez, Nuthall, Bennett, Jacobs, Heine, Mathieu, and Aussem. To these players should be added the "seeded" J. Brugnon in the Doubles; J. F. Hennessey in the Doubles; and I. G. Collins in the Doubles; Miss E. Ryan in the Mixed Doubles; Miss K. Bouman in the Mixed Doubles; and Mrs. M. Watson, Mrs. L. R. C. Michell, Mrs. B. C. Covell, Mrs. D. C. Shepherd-Barron and Mrs. A, Neave in the Women's Doubles.

THE FUNERAL OF REJOICING: THE PASSING OF "GENERAL" BRAMWELL BOOTH.



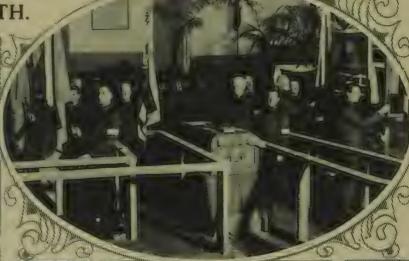
AFTER THE LYING-IN-STATE AT CLAPTON: THE FUNERAL SERVICE OF "GENERAL" OF THE ROYAL ALBERT HALL, ON JUNE 23—THE COFFIN ON A DAIS.



THE MOTOR HEARSE IN THE FUNERAL PROCESSION ON JUNE 24: THE CORTÈGE LEAVING THE SALVATION ARMY INTERNATIONAL HEADQUARTERS IN QUEEN WICTORIA STREET.



"GENERAL" BRAMWELL BOOTH LAID TO REST NEAR THE GRAVE OF HIS PARENTS: THE GREAT GATHERING DURING THE CEREMONY AT ABNEY PARK.



THE LYING-IN-STATE IN THE SALVATION ARMY CONGRESS HALL AT CLAPTON: THE COFFIN-WITH AN OPENING ABOVE THE HEAD AND BEARING BIBLE, CAP, AND SPECTACLES.



SHOWING MOURNERS WITH WHITE SCARVES; AND THE INSCRIPTION BEHIND THE HEARSE: THE COFFIN IN QUEEN VICTORIA STREET.





AT THE GRAVESIDE IN ABNEY PARK CEMETERY: COMMISSIONER CATHERINE OF BOOTH (CENTRE) AND MRS. BRAMWELL BOOTH, WIDOW OF THE DEAD "GENERAL" (EXTREME RIGHT).

The ceremonies in connection with the passing of "General" Bramwell Booth, Companion of Honour, who was until recently the head of the Salvation Army and did very fine work for that organisation, were notable not only for the widespread interest taken in them, but from their nature, for, very properly, there was rejoicing rather than mourning: as was said by the members of the "Army," the "General" had been "promoted to Glory." The body lay in state in the Congress Hall at Clapton on June 21 and 22, and thousands passed by the coffin. On the Sunday evening there was a funeral service in the Albert Hall, conducted by the present head of the Salvation Army, "General" Higgins. The actual

funeral on the Monday was the occasion of a great procession from the International Headquarters, in Queen Victoria Street, to Abney Park, for the burial near the grave of "General" Bramwell Booth's parents. The committal service was conducted by Commissioner Catherine Booth. After the coffin had been lowered into the grave the widow spoke, saying: "We consecrate ourselves to the flag. I have loved the Army; I have never known any other spiritual communion. . . ." The inscription behind the hearse was: "Bramwell Booth, General of the Salvation Army. Born 1856—Died 1929. Born of the Spirit, 1863. A Servant of All."

DRESSED WITH MOURNING DECORATION: THE GUNBOAT "WEI-SHEN," THAT TOOK THE COFFIN TO HSIAKWAN FROM PUKOW (ON THE YANGTSE OPPOSITE NANKING).

# CHINA HONOURS HER REPUBLIC'S FOUNDER: THE STATELY RE-BURIAL OF SUN YAT-SEN.



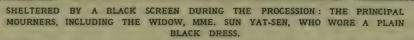
DRAPED IN WHITE, THE TRADITIONAL COLOUR OF CHINESE MGURNING: THE CAR THAT CONVEYED THE COFFIN FROM HSIAKWAN TO THE KUOMINTANG HEADQUARTERS IN NANKING.



THE CORTÈGE
ASCENDING
THE STAIRWAY
TO THE
MAUSOLEUM ON
THE PURPLE
MOUNTAIN
NEAR NANKING:
THE HEAVY
BRONZE COFFIN
BEING PUSHED
UPWARD, ON
INCLINED
PLANES, BY
RELAYS OF
PALL-BEARERS,
TAKING HALF
AN HOUR TO
REACH THE TOP.









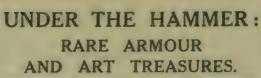
THE MEMORIAL HALL IN FRONT OF THE ACTUAL VAULT: PART OF THE BEAUTIFUL MAUSOLEUM FOR SUN YAT-SEN DESIGNED BY A CHINESE ARCHITECT, THE LATE MR. Y. C. LU.

We are now able to illustrate more fully than in our last issue the great ceremony at Nanking, on June 1, when the body of Dr. Sun Yat-Sen, the founder of the Chinese Republic, was re-buried with stately pomp in the magnificent mausoleum built for the purpose, at a cost of over £600,000, on the slopes of the Purple Mountain. The coffin had been conveyed to Nanking from Dr. Sun's first tomb at a Buddhist temple near Peking. All the vehicles used on various stages of the journey—a railway carriage, a motor-car, and a gunboat—were elaborately draped and decorated. On arrival at Nanking the coffin was placed in the Kuomintang Headquarters; and thence, on June 1, it was slowly conveyed to

the mausoleum in a two-mile-long procession. The chief mourners, including Mme. Sun, the widow, in a simple black dress, were surrounded by a black screen, and preceded the hearse. Thousands of spectators lined the route. In deference to Dr. Sun's dislike of display, there was none of the customary gorgeous costume, and, though white is the traditional colour of Chinese mourning, black predominated. The bronze coffin, weighing half a ton, was pushed up the steps to the mausoleum, on inclined planes, by relays of pall-bearers. The funeral service was held in the beautiful outer hall and was broadcast to the crowds outside. The coffin was then laid in a vault in the inner chamber.



LD FOR \$2000: AN ITALIAN GOTHIC ARMET TH REINFORCING BEVOIR; AND A RIGHT-HAND MITTEN-GAUNTLET. (CIRCA 1480.)





FROM A GOTHIC PART SUIT, WITH MISSAGLIA ARMET AND BREASTPLATE, WHICH FETCHED £5000: THE BREASTPLATE. (FROM CHURBURG CASTLE, TIROL.)



FROM THE GOTHIC PART SUIT, WITH MISSAGLIA ARMET AND BREASTPLATE, WHICH FETCHED £5000: THE ARMET AND THE CUISSES.



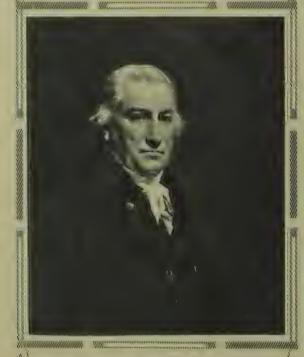
TO BE AUCTIONED ON JULY 3: "PORTRAIT OF MISS ELIZABETH GROVE." -- BY GEORGE ROMNEY.



"PORTRAIT OF A BOY IN RED COAT."-BY ALBERT CUYP: TO BE AUCTIONED ON JULY 3.



TO BE AUCTIONED ON JULY 3: "PORTRAIT OF A LADY." - BY JAN VAN RAVESTEYN.



OFFERED FOR SALE ON JUNE 28: "PORTRAIT OF CAPTAIN JOHN LUMS OF JAMES EDGAR, ESQ."—BY SIR HENRY RAEBURN, R.A.

DAINE."—BY DAVID MARTIN: A WORKAUCTIONED ON JUNE 28.





OFFERED FOR SALE ON JUNE 28: "PORTRAIT OF GENERAL MEYRICK."—BY THOMAS GAINS-

The Italian Gothic armet is exceedingly rare, and it retains the "blued" surface. "The 'sight,' in the usual Italian fashion of the period, is not cut in the metal, but is formed by a gap left between the forehead-plate and the vizor when closed. This latter has no breathing holes, nor a catch to keep it shut, though it has a strong peg by which it may be lifted." The mitten-gauntlet apparently formed part of the same suit. The Missaglia armet bears the mark of Tomaso da Missaglia. The Missaglia breastplate has the mark of Antonio da Missaglia. The backplate and cuisses are of similar type and date. The suit is described as "perhaps the only armour

ever removed from Churburg Castle, the treasure house of European armour." All these pieces were sold at Messrs. Sotheby's on June 20.—Romney's "Miss Elizabeth Grove" was painted at Ferne, Wiltshire, in 1784. The Jan van Ravesteyn is on a panel  $27\frac{1}{2}$  by 20. These, and the Cuyp, are in a sale of pictures by Old Masters at Messrs. Sotheby's on July 3.—The David Martin shows Captain John Lumsdaine, of Lathallan, Co. Fife (who died in October, 1823), in the uniform of the 15th Light Dragoons. The last three pictures produced were among those offered for sale on June 28 by Messrs. Christie, Manson and Woods.



TYPICAL, IN GENERAL ASPECT, OF THE TRIBESMEN WHO LATELY AMBUSHED AND CUT UP A FRENCH FORCE IN SOUTHERN MOROCCO:
"A CARAVAN CROSSING THE SEA OF SAND"—A PICTURESQUE DESERT SCENE ELSEWHERE IN THE ATLAS MOUNTAINS.



"FIGIG AND ONE OF THE PEAKS OF THE ATLAS RANGE": THE COLOUR OF THE MOUNTAIN LANDSCAPE IN A REGION EAST OF THE SCENE
OF THE AMBUSH, BUT REPORTED TO BE SIMILARLY AFFECTED BY TRIBAL UNREST.

Figig lies near the eastern end of the Atlas range, some 200 miles east of the place where a French force was recently ambushed by rebel tribesmen. It was reported, however, by a "Daily Mail" correspondent at Rabat: "The present rebel area . . . spreads across the south of Morocco, following the Atlas chain,

and links up with the rebel areas in the south Algerian-Saharan districts." The ambush occurred at El Borj-Ait-yakub, about 100 miles due south of Fez. On June 13, the total of killed and missing was given as 81. A strong relief force was at once despatched.—[From the Paintings by Marius Hubert-Robert.]

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#### One of the Unsolved Mysteries of South Afric: The Famous Zimbabwe Ruins by Moonlight.

FROM THE WATER-COLOUR BY C. E. TURNER, DONE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS." (COPYRIGHTED)



#### NOW BEING EXPLORED BY A WOMAN ARCHÆOLOGIST FOR THE BRITISH ASSOCIATION: THE MYSTERIOUS RUINS OF ZIMBABWE, IN SOUTHERN RHODESIA, IDENTIFIED BY SOME WITH OPHIR.

The Zimbabwe ruins, situated in the Fort Victoria district of Southern Rhodesia, South Africa, remain one of the most fascinating archæological mysteries of Africa. The ruins were discovered in 1868 by Adam Renders, an American hunter and trader, who found them covered in dense tropical foliage and undergrowth. Though numerous investigations have been carried out since that date, the true origins of these markable structures still balie science, and the final reports of the latest research investigations will be awaited with universal interest. One school of opinion ascribes the ruins to a race who invaded and settled in this portion of Africa some 2000 years B.C., while other investigators ascribe them to the Bantu race, and consider the ruins are not more than a few hundred years old. Romance centres round the former belief owing to the possibility of association of the ruins with the Land of Ophir and the courts of King Solomon

and the Queen of Sheba. The ruins are now being exhaustively explored by Miss Gertrude Caton-Thompson, the British archæologist, under the auspices of the British Association, and the expedition is of significance in view of the Congress of the Association which takes place shortly in South Africa. It is reported that aeroplanes are to be used to survey the locality, for detecting the course of ancient walls, as has been done at prehistoric sites in England. The mystery of the Zimbabwe Ruins embodies something of the charm and wonder of travel in South Africa, and it is those characteristics, coupled with the splendid climatic attractions of this Dominion, which have brought it into such favour among British visitors in recent years. Readers who are interested may obtain full particular of travel in South Africa from the Director, Tourist and Travel Bureau, South Africa House, Tralaigar Square, London, W.C.2.

-INE ILLUSTRATED LUNDUN NEWS

## Our Dogs: Leaves from Cecil Aldin's Sketch Book-No. 4.

Drawings Done from Life by Cecil Aldin, Author of "Dogs of Character," "A Dog Day," etc. (Copyrighted.)



Mr. Cecil Aldin tells many amusing anecdotes of his experiences as an animal artist, in his delightful book "Dogs of Character." "George R. Sims (for example) offered to lend me as a model a Dalmatian. On the appointed day, just as my wife and I were sitting down to breakfast, a smart dog-cart pulled up at my gate. On my front door being opened, seven panting

Dalmatians plunged into the house, knocking over the maid, and in mass formation wildly rushing upstairs and into every room. . . As seven whip tails wagged energetically round the room, crash, crash went many ornaments and oddments. . . A little disconcerting to have seven large, strange, and spotted plum-pudding dogs mixed up with your breakfast!"



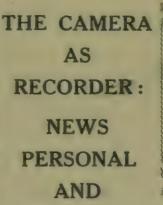
SIR JULIAN ORDE



MLLE. MARYSE BASTIE

MAKER OF A NEW FLYING
RECORD.

Mile. Bastie, flying a 40-h.p. light
aeroplane, recently set up a new
record for French women fliers
by remaining in the air for
24 hours 24 minutes.



IMPERSONAL.



ELLEN THORNEYCROFT

(THE HON. MRS. FELKIN).
The novelist. Best known by her "Concerning Isabel Carnaby." Elder daughter of the first Viscount Wolverhampton,. Died on June 22.







MR. WILLIAM S. FIELDING.
Canadian Liberal Minister.
Former Minister of Finance.
Introduced a preferential tariff.
Once a journalist. A representative at League of Nations, 1922.
Died June 23, aged eighty



THE MEMORIAL TO VERDUN'S DEFENDERS:

THE MEMORIAL TO VERDUN'S DEFENDERS:

EX-SERVICEMEN AT THE STEPS LEADING TO

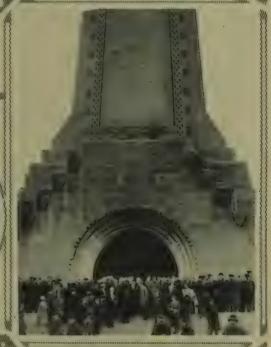
THE MONUMENT.

On June 23—that is to say, on the thirteenth anniversary of the day upon which the Cerman advance was broken—the French President unveiled the memorial to the defenders of Verdun. The monument, which is reached by a flight of seventy-eight [Continued Opported]

THE FLIGHT OF THE SEAPLANE "NUMANCIA": MAJOR FRANCO, MAJOR GALLARZA, AND CAPTAIN RUIZ DE ALDA (LEFT TO RIGHT).
On June 21, the Spanish airman, Major Franco, accompanied by Major Jallarza, Captain Ruiz de Alda, and a mechanic named Madaraiga, started a flight from Los Alcazares, near Cartagena, in the seaplane "Numancia," with the intention of "hopping" to the United States and back. They did not arrive at the Azores when expected, and at the moment of writing there grave fear that they have been lost.



MOHAMED MAHMOUD PASHA—"THE DICTATOR OF EGYPT,"
WHO IS VISITING ENGLAND.
Mohamed Mahmoud Pasha, who has been called the Dictator of Egypt, is in England on a visit. It will be recalled, to quote the "Express," that "he suspended his Parliament at a critical moment last year, when Anglo-Egyptian relations were strained, carried on his work in defiance of many and secret enemies, and has brought outward peace, at any rate, to Egypt." Speaking to that paper the other day, he said: "It is true that Egypt is at present being ruled by a dictatorship. I have suspended temporarily, the Egyptian Parliament because it did not serve the people."



ON THE OCCASION OF THE INAUGURATION
OF THE VERDUN MEMORIAL: THE OFFICIAL
VISIT TO THE OSSUARY OF DOUAUMONT.
Continued.]
steps from the Place Pétain, is surmounted by a
Callic warrior. In a crypt beneath it is a Colden
Book, with the names of all who fought and died
before Verdun. The ceremonies also marked the
completion of the reconstruction of the city.



MOVING A TREE 35 YARDS, RATHER THAN SACRIFICE IT TO A NEW BUILDING:
SHIFTING A CEDAR AT CANFORD SCHOOL, WIMBORNE.
Rather than sacrifice a fine cedar that stands in the way of an extension, the authorities of Canford School, have had it moved to a new site, thirty-five yards from the old. It is here seen under-pinned, ready to be hauled along a trench to its fresh position. The tree



OPENED BY THE DUKE AND DUCHESS OF YORK ON JUNE 26: THE NEW TERRACE AT HARROW SCHOOL; SHOWING THE MUCH-CRITICISED "URNS." is 70 ft. high, and its estimated weight is 40 tons.—The Duke and Duchess of York arrange to visit Harrow School on Wednesday, and to open the new terrace. It is said that, on clear day, eleven counties can be seen from it. Its "urns" have been considerably criticises.



BUILT BY THE CALIPH MUTAWAKKIL (847-861 A.D.): HIS PALACE, WITH ITS COURTS AND GARDENS, AT SAMARRA (TO WHICH THE CAPITAL HAD BEEN TRANSFERRED FROM BAGHDAD BY A SON OF HARBY AR RASHID)—THE EASTERN CORNERS ABUTTING ON AN INTAKE OF THE NAHRWAN CANAL—AN AIR PHOTOGRAPH SHOWING THE WHOLE LAY-OUT OF THE SITE.



THE SO-CALLED MEDIAN WALL, RUNNING TWENTY MILES OUT INTO THE DESERT FROM THE TIGRIS NEAR BALAD: AN AIR PHOTOGRAPH TAKEN DURING A FLIGHT BY AEROPLANE SOUTHWARD FROM MOSUL, AND SHORTLY BEFORE PASSING OVER THE TOMB OF ZOBEIDA, OUTSIDE BAGHDAD

The great archæological value of air photography, which (as noted on another page) is to be applied, for example, during the new excavations at Zimbabwe, in Rhodesia, was the subject of a highly interesting paper read recently before the Royal Geographical Society by Mr. O. G. S. Crawford, founder and editor of "Antiquity," and Archæology Officer of the Ordnance Survey. Mr. Crawford described the results of his tour in the Near East, during which, with the aid of the Royal Air Force, he flew over historic sites in Iraq and Trans-Jordan, and was enabled to select from R.A.F. negatives a large number of important air photographs, of archaeological and geographical interest, which he brought back to England. These he has now handed over to the British Museum to form the nucleus of a national collection, a project which owes its inception to his energy and initiative. We are enabled to reproduce here four of the photographs used to illustrate the report of his lecture in the current number of "The Geographical Journal." These particular examples were taken by Squadron-Leader Insall, V.C., whose famous air photographs of Woodhenge disclosed previously unsuspected details, and who has since done similar work in

#### "AN EXTRAORDINARILY POWERFUL NEW INSTRUMENT" FOR ARCHAEOLOGY: AIR PHOTOGRAPHS-EXAMPLES FROM IRAQ.



AN ANCIENT WALLED TOWN COMPLETELY DESERTED AND IN RUINS: AN AIR PHOTOGRAPH OF HATRA (70 MILES S.W. OF MOSUL), WITH ITS CENTRAL PALACE—A PARTHIAN CITY UNSUCCESSFULLY BESIEGED BY TRAJAN AND SEVERUS AND FINALLY DESTROYED BY SHAPUR 1. (240-271 A.D.), THE CAPTOR OF THE EMPEROR VALERIAN.



TALL ALIJ (NEAR SAMARRA, IN IRAQ) AS SEEN FROM THE AIR: A MOATED MOUNT, SUPPLIED WITH WATER BY TWO KANATS AND SURROUNDED BY A BANK; THE MOAT CROSSED BY A RAMP, FORMERLY CARRYING A BRIDGE, AND PROLONGED BY A BANK OR WALL TO A GROUP OF RUINS NOW CALLED MADRASA.

Mesopotamia. In the discussion that followed Mr. Crawford's lecture, Sir Frederic Kenyon, Director of the British Museum, said: "It is possible to see from his photographs what an extraordinarily powerful new instrument has been added to archæology; that facts as to a buried site which could only be revealed formerly by, sometimes, years of excavation, are revealed from the air before a spade has been put into the ground. . . The air photograph of a site to be excavated near Caistor) shows the plan in advance, and enables the excavator to lay out his scheme of operations. Iraq was the first country in which the discovery of this new invention was made." Dr. H. R. Hall, Keeper of Egyptian and Assyrian Antiquities at the British Museum, said: "Compare the plan of Hatral as it was published, after months and months of excavation, by Andrae and the Germans, with the view of Hatra (shown by Mr. Crawford) after five minutes' air photography. . . . Whole areas of the town were left absolutely unmapped by Andrae, and Squadron-Leader Insall's photograph gives you all that is necessary to get a general idea of the whole."

June 29, 1929

#### AT HOME AND ABROAD: A BUDGET OF INTERESTING PHOTOGRAPHS.



THE NEW SITTING-ROOM FOR WOMEN MEMBERS AT THE HOUSE OF COMMONS:
A QUIET AND WELL-FURNISHED RETREAT WITH A VIEW OVER THE RIVER.
Owing to the increased number of women Members of Parliament, a new sitting-room has been provided for them at the House of Commons, affording larger accommodation than they had before. It also contains two good mirrors, and thus removes a cause of previous complaints. The room is bright and cheerful, partly panelled, and comfortably furnished, with desks and



PROVIDED WITH TWO MIRRORS, REMOVING A FORMER CAUSE OF COMPLAINT:

THE WOMEN MEMBERS' ROOM—SEEN FROM THE OTHER END.

writing materials, besides a clock and a telephone. The two windows overlook the Thames.

The furniture includes two settees, a number of chairs, two chests of drawers, two writing tables, and six other small tables. The carpet is of dark-grey with a green border, and the seats are covered in apricot-coloured casement cloth.



THE FAMOUS HOME OF SWEDISH COMEDY IN STOCKHOLM DESTROYED BY FIRE:

THE BURNING OF THE DJURGAARDSTEATERN.

It was reported in a brief paragraph published on June 22 that the Djurgaardsteatern at Stockholm, no old home of comedy in that city, had been destroyed by fire on the previous day. This theatre as situated in the Djurgarden (deer-park), an island about wo miles long and nearly a mile broad, separated from the lainland by a channel, and connected with it by a bridge.

The island was laid out as a park by Gustavus III.



AN ESCAPED LION SHOT BY A DORSET VILLAGE POSTMAN WITH A GERMAN REVOLVER: THE DEAD ANIMAL AT CHARMOUTH.

A lion escaped from a travelling menagerie, after a road accident, at Charmouth, Dorset, on June 21. Panic ensued. The trainer tried to capture the animal, but it jumped into a field, where a cow with a calf attacked it. The lion mauled the cow, and, having tasted blood, it became dangerous. Several men got guns, and fired at it, and eventually the postman, an ex-Service man, killed it with an old German revolver.



A BATH-ROOM FITTED IN A MOTOR VEHICLE:

ROAD LUXURY FOR AN INDIAN RULER.

This mobile bath-room, believed to be the first so fully equipped ever constructed in a motor vehicle, was recently delivered to H.H. the Nawab of Bhopal. It is fitted on a Morris Commercial 30 cwt. chassis. The interior includes a porcelain-lined bath, washstand basin, divan, and dressing-table Apparatus connected with the engine supplies hot water.



BELGIAN RAILWAY DISASTER IN WHICH NINE LIVES WERE LOST: THE OVERTURNED ENGINE AT VIANE MOERBEKE. At Viane Moerbeke, near Grammont, on June 19, a train crowded with workmen was derailed, apparently owing to a subsidence, and the engine overturned. Just then another train came round a curve in the line, which concealed the derailed train from the driver, and there was a violent collision. Nine passengers were killed and twenty were injured, eight seriously.



VOLUNTARY "BURIAL ALIVE" FOR NEARLY TWO HOURS: A FAKIR'S ENDURANCE FEAT IN THE MADRID BULL-RING.

A wonderful feat of endurance was recently performed by a Portuguese fakir in the Bull Ring at Madrid. He was laid in a hole dug in the ground and the earth was showelled back on top of him, as shown in our photograph. There he remained buried for an hour and three-quarters. When he was taken out, he was still alive, and—so says the report—soon recovered his composure.



HOW THE SCORE AT WIMBLEDON IS SHOWN
OUTSIDE: THE UMPIRE'S OPERATING DEVICE.
For the Lawn-Tennis Championships at Wimbledon, the Centre
Court was provided with a new electric score-board, giving
games, sets, and points. It is operated by the umpire, who
presses a button, and the progress of the game is recorded
on the board in red illuminated figures. A replica of the
board enables those outside to follow the matches.

#### THE CAVE-MAN AND HIS FAMILY: SCIENTIFIC "RECONSTRUCTION" MODELS.



A NEANDERTHAL MODEL: A HUNGRY-BOY OF ABOUT TWELVE GNAWING A BONE (BACK VIEW).



BOY: A SIDE VIEW OF THE SAME MODEL (SEEN ON THE LEFT).



WITH VERY BROAD NOSE:
A MODEL OF A NEANDERTHAL WOMAN OF ABOUT
THIRTY, WITH HER BABY.



The models shown in these illustrations, "reconstructed" from scientific data, are designed to show what some of our prehistoric ancestors looked like and the kind of homes they inhabited. A descriptive note supplied with the photographs, which reach us from America, states: "The first authoritative life-size reconstructions ever made of a caveman and his fellow cave-dwellers have just been placed on exhibition in the Field Museum of Natural History in Chicago. They represent types of the ape-like Neanderthal or Mousterian man. This race lived in Western Europe during the last glacial period, and represents the earliest stage of human existence of which complete skeletons have been found. The race is believed to have lived some 50,000 years ago. The types shown are supposed to have lived near what is now Le Moustier, France. An entire cave, as found in France, has been reproduced. The designer and sculptor of the group is Mr. Frederick Blaschke, of Cold Springs, N.Y., who accompanied the expedition to Europe. The figures were carefully reconstructed from measurements, casts, and models made of skulls and skeletons of Neanderthalers found in Europe."



A NEANDERTHAL FAMILY AND THEIR HOME: A NEW GROUP OF MODELS BASED ON SCIENTIFIC DATA, IN THE FIELD MUSEUM OF NATURAL HISTORY AT CHICAGO, SHOWING THE FIGURE SEEN IN THE SEPARATE PHOTOGRAPHS.



WITH A LARGE PROTRUDING HEAD:

THE MODEL OF A NEANDERTHAL MAN,
AGED ABOUT FIFTY-FIVE.



AT THE NECK: THE MODEL OF A MEANDERTHAL MAN SEEN IN PROFILE.



RETURNED FROM THE CHASE, WITH HIS "BAG" AN ANTLERED STAG: A FRONT VIEW OF THE MODEL OF A NEANDERTHAL MAN IN THE GROUP SHOWN IN ANOTHER ILLUSTRATION.

A BOUT the

short skirts came into fashion, and woman revealed herself as a biped unashamed, I remember reading somewhere of a man who returned home to England after many years abroad and was asked whether any great changes impressed him in the aspect of modern London. His reply was: "Yes, pink legs!"—by which, I presume, he really meant "pink stockings." These garments, in their successive shades or in their very absence, seem to have become symbols of the feminine advance, from the days of Dr. Johnson's lady friends to the present controversy that centres in the Centre Court at Wimbledon. Woman, in fact, has marked the stages of her progress, from servitude to emancipation and electoral preponderance, by the clothing of her nether limbs. The basic idea may be found in the words of Rosalind: "I could find in my heart to disgrace my man's apparel and to cry like a woman: but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat." short skirts came into fashion, and woman revealed her-

This sartorial mode of approach to a group of books mainly feminine, both in subject and authorship, suggested itself from the title of the first on my list—"BEFORE THE BLUESTOCKINGS." By Ada Wallas (Mrs. Graham Wallas). Illustrated (George Allen and Unwin; 8s. 6d.). "These six essays (says the author) are the result of an attempt to understand . . . the position of educated Englishwomen from the Restoration to the end of the first third of the eighteenth century." Mrs. Wallas has made research into several lives of pioneer women too little known, and the result is a book of singular charm and originality. Her first essay is devoted to Hannah Woolley (born 1623), author of "The Gentlewoman's Companion" (1675), and sundry works on cookery. The second discusses Lord Halifax's "Advice to a Daughter" (1688), a booklet of peculiar interest, since she became the mother of Lord Chesterfield, famous for his "Letters to His Son." (The writing of paternal admonitions evidently ran in the family.)

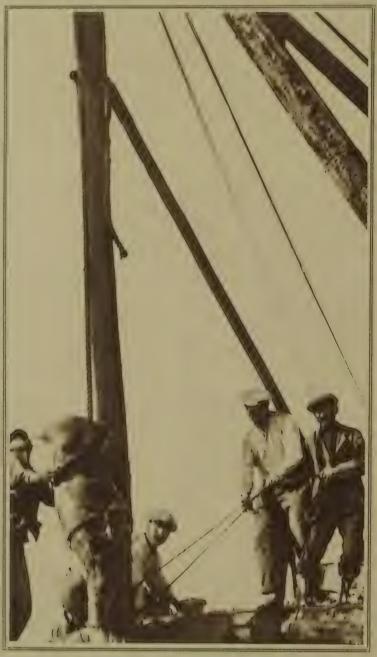
Another essay is on Mary Astell (1666-1731), whose "Serious Proposal to the Ladies for the Advancement of Their True and Greatest Interest" (not exactly a "snappy" title) was "the first considered attempt to interest Englishwomen in the higher education of their sex." Mary Astell even anticipated Princess Ida, and projected a college for women, to which "a lady" (believed to have been Queen Anne) promised £10,000; but the worthy Bishop Burnet smelt Popery in the scheme, which to his mind "suggested a revival of the nunneries," and it came to naught. "At the Jubilee of Newnham College, Cambridge, in July 1921 (writes Mrs. Wallas) I thought of Mary Astell." Perhaps she thought also of Hannah Woolley, whom she quotes as condemning (in 1675) "the great negligence of Parents, in letting the fertile ground of their Daughters lie fallow, yet send the barren Noddles of their sons to the University, where they stay for no other purpose than to fill their empty Sconces with idle Notions to make a noise in the countrey." Another essay is on Mary Astell (1666-1731),

Many sidelights on "the spindle side" of life at various periods and in several countries (Britain, France, Germany, and Russia) occur in "Letters of Women in Love." Disclosing the Female Heart from Girlhood to Old Age. Selected by R. L. Mégroz. (Thornton Butterworth; 7s. 6d.). The "love" represented in this admirable anthology is not wholly to be identified with passion, for besides the sections headed respectively, "Fiancées," "Wives," and "Lovers," there is a fourth and still longer one of "Mothers, Daughters, Sisters, Friends." Here, for example, we find some of the letters of "Advice" written to her son and daughter by the Marquise de Lambert (1647-1733), author of "Philosophy of Love, or New Reflexions on Women" (Paris, 1727). Many sidelights on "the spindle side" of

From our present point of view—feminine emancipation—the most interesting love letters are those written, before and after her attempted suicide, to a man who deserted her, by Mary Wollstonecraft (afterwards Mrs. Godwin, and mother of Mary Shelley), author of the "Vindication of the Rights of Women." In these despairing letters there is no foretaste of that work, unless it be in a spirit of independence disdaining an offer of pecuniary help from the faithless lover.

Letters from Byron's mother to his solicitor (complain-Letters from Byron's mother to his solicitor (complaining of her son's ill behaviour and the amount of his bills at Cambridge), from Byron's wife (telling him why she left him), and from Augusta Leigh, provide a link with "The Life and Letters of Anne Isabella, Lady Noel Byron." From Unpublished Papers in the possession of Ralph Earl of Lovelace. By Ethel Colborn Mayne. With Introduction and Epilogue by Mary, Countess of Lovelace, and twelve Illustrations (Constable; 21s.). "This book (writes Miss Mayne) is by no means intended to revive what is called the 'Byron Scandal.' Its purpose is to give a portrait of Byron's wife and widow at each stage of her development. . . . To M. André Maurois (she adds) I am indebted for an act of courteous consider-(she adds) I am indebted for an act of courteous consideration in the postponed publication of his forthcoming Life of Byron. It was felt by him that my book should be the earlier to appear, since it had been in preparation for a longer time than his on Byron, and since in both the Lovelace Papers were for the first time available." A fine gesture of Gallic gallantry!

It would be impossible, in my limited space, to summarise adequately the additions to *Byroniana* contained in this interesting and ably written biography. In the first sentence of the first chapter, by the way, we learn that Lady Byron was born (in 1792) in the present Prime Minister's



A NEW TYPE OF APHRODITE RECOVERED FROM THE SEA OFF RHODES: HAULING THE BODY OF THE STATUE FROM THE WATER. (See Front-Page Illustration)

constituency—Seaham Harbour; while on the last page but one of the last chapter occurs an allusion to a famous namesake of his—George MacDonald—whose correspondence with her forms the principal record for the last two years of her life. She criticised his literary work somewhat drastically, and, as an antidote for "flatness," "recommended a course of the Newgate Calendar"! Old age had evidently mellowed her and developed her sense of humour.

The book closes with a poignant reference to her championship of Byron in after life. "Could he have known, on his tormented death-bed, that one day she would write of the Deans' rejections in 1834 and 1842 of Thorwaldsen's statue for Westminster Abbey, that the empty place could have but one effect—in his own words:

The thought of Brutus, for he was not there;

could Byron have known that nearly twenty years after Missolonghi la fiera moglie would so passionately uphold his memory, what an amazement it would have been to him!"

Allusions to the women's movement (educational and literary) are frequent in "The Eighteen-Seventies."

Essays by
Fellows of the
Royal Society of Literature. Edited by Harley Granville-Barker (Cambridge University Press; 12s. 6d.).
To this excellent volume many distinguished pens have contributed. Lord Crewe writes of Lord Houghton and his circle; Mr. Hugh Walpole of novelists; Mr. Walter de la Mare of women novelists; Professor Saintsbury of Andrew Lang; Mr. John Drinkwater of poetry; Miss V. Sackville-West of women poets; Sir Arthur Pinero of the theatre; Mr. Granville-Barker of Tennyson, Swinburne, Meredith—and the theatre; Professor F. S. Boas of criticism; Mr. R. W. Macan of Oxford in the 'Seventies; and Mr. W. E. Heitland of Cambridge in the 'Seventies. These last two essays the editor considers "the most significant pictures of all," since "out of that Oxford . . . (and) out of that Cambridge, which saw the making of Newnham and Girton, most that still steadies . . . the intellectual life of England has come."

The editor has resisted the temptation (if it ever assailed him) to adopt for the book a fancy title with which Mr. Heitland provides him in referring to "the stormy seventies." The decade interests me personally (since I was myself one of its minor "events") almost as much as "the naughty nineties," during which period I was among the "barren Noddles" to whom Mr. Heitland was tutor. I am afraid I did not "petrify" him in the approved Calverley manner, but at least he could not apply to me, when examining my papers for the Classical "Trip," the lines he quotes from a Cambridge wit on Little-Go examinees—

And, though they wrote it all by rote, They did not write it right.

Needless to say, Mr. Heitland's recollections of earlier days make delightful reading for an old Johnian, especially his anecdotes of the venerable figure then known familiarly to undergraduates as "Johnny Mayor."

Enumerating some other events of the 'seventies, Mr. Walter de la Mare recalls: "The bell of the horse-tram had first tinkled in London in of the horse-tram had first tinkled in London in '71.... The typewriter, friend of the printer, was of '73; the telephone, foe of the unready, of '76." Discussing women novelists, the same writer says: "Long before December 1869 the tint of the bluestocking, it might be supposed, had to be very dark to justify the description of the term. None the less, in 1877 a novel of this title was published by Mrs. Annie Edwardes... Bluestockings in those days, we are told also, wore a fringe and spelt humanity with a big H."

I have but small space left wherein to mention briefly several other attractive books by or about women. With the essays of Sir Arthur Pinero and Mr. Granville-Barker on the theatre of the 'seventies may be associated a fraternal (and consequently candid) biography of our leading modern actress—"Sybil Thorndike." By Russell Thorndike. Illustrated (Thornton Butterworth; 21s.). Celebrities of the stage, besides authors, artists, clerics, and naval and military leaders, figure among "All Sorts of People." By Gladys Storey. With forty-nine Illustrations by well-known Artists (Methuen; 10s. 6d.), a charming book of reminiscences rich in personalia. Royalty of to-day and other days is represented first in recollections by the ex-Kaiser's muchtalked-of sister—"My Memoirs." By Princess Victoria of Prussia. Illustrated (Eveleigh Nash; 21s.); and, secondly, in "Christina of Sweden." By I. A. Taylor. Illustrated (Hutchinson; 10s. 6d.), the story of an erratic Queen who, after having abdicated, and while a guest in a foreign country, retained so high a notion of her "divine right" as to execute summarily one of sehold officials in the Palace of Fontainebleau. her household officials in the Palace of Fontainebleau.

The barbarous "murder" of Monaldesco in 1657, for which Christina is chiefly notorious, belongs to the same century as barbarities of a different type described in a reprint of "The Trial of the Lancaster Witches." A.D. MDCXII. Edited, with an Introduction, by G. B. Harrison (Peter Davies; 10s. 6d.). The book itself contains the evidence given at this trial, and another at York, while the introductory essay is a very interesting study of the practice of witchcraft in seventeenth-century England.

Women have travelled far since those days on the road to enlightenment. "Yet (says the editor of this curious record) even in the twentieth century, when the emotions of Englishmen were stretched tight in the war, every kind of superstition was rampant... belief in charms and mascots, enormous gullibility.... The anonymous post-card, which is a modern development of the clay image, has taken its place, and expert blackmail is a very potent kind of witchcraft.... It is as well not to be superior about the superstitions and injustices of our ancestors; our own will make nauseous reading to posterity." What colour will posterity favour in stockings?

C. E. B.



"ROME: THE ARCH OF TITUS": A PAINTING BY CANALETTO,
SIGNED AND DATED 1742. (751 IN. BY 42 IN.)

In our last issue we reproduced pictures of English scenes by the famous Venetian master, Antonio Canal, commonly known as Canaletto (1697-1768), which are included in the Magnasco Society's sixth Annual Loan Exhibition, on view, from June 28 to July 12, at the galleries of Messrs. Spink and Son, Ltd., 5, 6, and 7, King Street, St. James's. This Exhibition is the first ever devoted entirely to the work of Canaletto. The preface to the catalogue says: "The Committee wishes to take this opportunity of expressing its gratitude [Continued below.

MASTERPIECES
OF THE KING'S
COLLECTION
LENT TO A
LONDON
EXHIBITION:
CANALETTO
IN ITALY AND
ENGLAND.

By Gracious Permission of His Majesty the King.



"VENICE: VIEW OF MURANO FROM THE FONDAMENTA NUOVE"
A FAMOUS PAINTING BY CANALETTO. (49 IN. BY 52 IN.)



"CAPRICCIO: THE FOUR HORSES OF ST. MARK": ONE OF CANALETTO'S FINEST VENETIAN PICTURES. (42] IN. BY 51 IN.)



"VIEW OF THE CITY OF LONDON FROM THE TERRACE OF SOMERSET HOUSE": A HISTORIC PICTURE BY CANALETTO, PAINTED IN 1751, LOOKING TOWARDS LONDON BRIDGE, AND SHOWING THE RIVER AS IT WAS BEFORE THE EMBANKMENT WAS BUILT (42½ IN. BY 74½ IN.)

Continued.;
to H.M. the King,
who has graciously
permitted the Society both to borrow
four of the artist's
finest pictures in the
Royal Collection,
and to draw upon
the unrivalled repository of Canaletto
drawings at Windsor." The above
illustrations show
the four paintings
mentioned as having
been lent to the
Exhibition by his
Majesty. Canaletto,
it may be recalled,
was in England from
1746 to 1755, except
for a brief visit to
Venice in 1750-1. The
Windsor examples
of his art were acquired by George III.
from Joseph Smith,
who held the position of British
Consul at Venice
from 1740 to 1770.

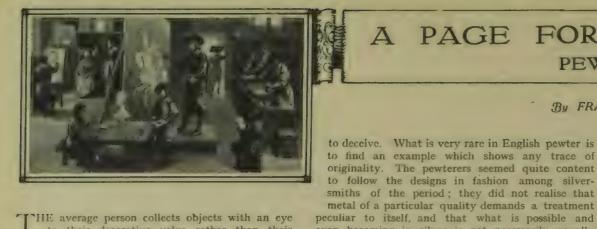
1152

even becoming in silver is not necessarily equally

possible in pewter.

this, however, though un-

enterprising, they avoided



PAGE FOR COLLECTORS:

PEWTER.

By FRANK DAVIS.

THE average person collects objects with an eye to their decorative value rather than their

rarity. It is as well, then, in commencing a few notes about old pewter, to point out that the elegance of, say, an Adam room forms a poor background for plates and tankards of a base alloy. The more sophisticated your furnishing, the less will you be able to display pewter to advantage. The stuff demands oak for preference; mahogany is possible; the more delicate woods, such as satinwood, are hopeless. If left unattended for any length of time, pewter becomes deadly dull—but so does silver. Reasonable polishing gives it a soft brightness which to many eyes cannot be approached by the precious metal for which it is a substitute. In firelight—or, indeed, in any reflected light—it will reward its owner with a quiet, velvety radiance which more than compensates for any lack of academic finish.

The material of which it is

composed, mainly tin, predetermines its form and decoration. It is soft in the extreme, serviceable enough for any ordinary purpose, but unsuited to elaborate artistic handling. One must think of it, as far as

mediæval Europe is concerned, as marking a definite epoch in the history of social habit. By the time of Elizabeth, platters and bowls of wood (usually known as "treene") had made way in most households for services of pewter. The comfort and convenience of earthenware dishes and cups did not reach the average domestic dinner-table until quite late in the eighteenth century. Pewter then was common enough, and this partly accounts for its scarcity to-day; it was broken, thrown on the scrap-heap,



FIG. 1. ENGRAVED WITH A SIMPLE TULIF

On the whole, it is safe to assert that pewter demands a very sparing use of moulding and practically no added detail whatever. A typical, and to my mind very satisfactory, decorative motif can be seen in

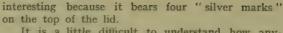
Fig. 1, where the tankard is simply engraved with a design of tulips. This is a late

eventeenth-century piece with flat lid and very pleasant pierced thumbpiece. A similar thumb-piece can be seen in a later example which can be dated about 1710-1720, but the flat lid has been changed into a dome, and the proportions of the whole piece have altered. The next stage in the evolution of the technology. stage in the evolution of the tankard is to be seen in Fig. 2. This specimen was probably made about 1735-

anyway, before 1,50. There is a band round the lower part of the the thumbpiece is solid, but graceful enough; while the proportions generally are somewhat clumsy.

The two seventeenth-century flagons illustrated are at first sight almost exactly alike (Figs. 3 and 4). Closer inspection reveals, first, that No. 3 tapers slightly towards the top; this gives it a more elegant appearance.

The handle, too, is of rather more graceful form. No. 4 has The handle. a shaped thumb-piece, instead of the plain bar with a circular hole below it; the lid, with its heavy moulding, is rather clumsy; there is a band a little below the rim: and the base is comparatively wide. This piece is especially



It is a little difficult to understand how anyone could mistake even the most highly polished pewter for silver-one's sense of touch alone would be sufficient—but there appears to be no doubt that the maker hoped to find a sufficiently unso-No. 4 was made about 1680; phisticated buyer. No. 3 some years before.

No one in writing about pewter can resist mentioning what is the most characteristic of pewter measures, the "tappit-hen" (Fig. 5). It is a quaint and decorative utensil, next to impossible to describe in words, but most easily recognised. Mr. Massé suggests that it took its name from a breed of hens which had crested heads (" tappit "with a top"). Whatever the origin of the name, "tappit-hens" were usually

made in sets of three, and used for beer. A rather similar shape is found in the Channel Islands. Before the Act of Union the Scottish standard measures were follows (an ear attuned to the niceties of language will find this table of measures delightful after our "two pints, one quart," etc.) —

4 gills, I mutchkin

2 mutchkins, 1 chopin (11/2 pints English)

2 chopins, 1 pint (3 pints English)

The two examples illustrated are both of the eighteenth century the one crested, the other un-

Apart. from the types on this page, and of course plates and dishes, the beginner will find a great variety of pieces from which to choose. If his interests should stray out of England, his range of choice will be very greatly extended. There is, for example,

a peculiarly graceful French wine-carrier not often seen in this country, but not uncommon abroad, and he may light upon a rarity such as a water-carrier.

His English specimens can include tobacco-boxes, colanders, chalices, ink-stands (little flat pieces with a lid and sometimes a drawer), eggcups, spoons (more or less imitating silver types), and candlesticks; he may even—though in this case he will be amazingly lucky—come across a George II. teapot. I believe only one such piece is known. It will be evident that pewter has its own attractions for the collector, and that careful study of its history and characteristics is necessary



DESIGN IN "WRIGGLED" WORK: A FLAT-LIDDED PEWTER TANKARD WITH PIERCED THUMB-PIECE. (ENGLISH, LATE SEVENTEENTH ·CENTURY.)



FIG. 3. AN ENGLISH PEWTER FLAGON OF THE 17TH CENTURY: A PIECE VERY LIKE THAT 4, BUT EARLIER IN FIG. IN DATE, TAPERING TOWARDS THE TOP, AND DIFFERING IN THE THUMB-PIECE.



FIG. 4. ESPECIALLY INTERESTING AS BEARING ON THE LID FOUR DECEPTIVE "SILVER MARKS": SEVENTEENTH - CENTURY ENGLISH PEWTER FLAGON, DATED ABOUT 1680. (HEIGHT TO TOP OF THUMB-PIECE, 91 IN.)

burnt, repaired, burnt again and discarded; it was

cheap and easily replaced.

At the same time, though it was used mainly for the common objects of the household, that does not mean in any way that the pewterers did not embellish their products to the best of their ability-indeed. it is not very unusual to find specimens which bear marks resembling the well-known silver marks, the leopard's head, etc., obviously put there with intent

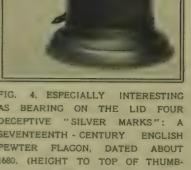




FIG. 5. "TAPPIT-HENS": THE MOST CHARACTERISTIC TYPE OF PEWTER VESSELS, SAID TO BE NAMED FROM A BREED OF CRESTED HENS-TWO EIGHTEENTH-CENTURY EXAMPLES; ONE CRESTED (LEFT); THE

OTHER UNCRESTED.



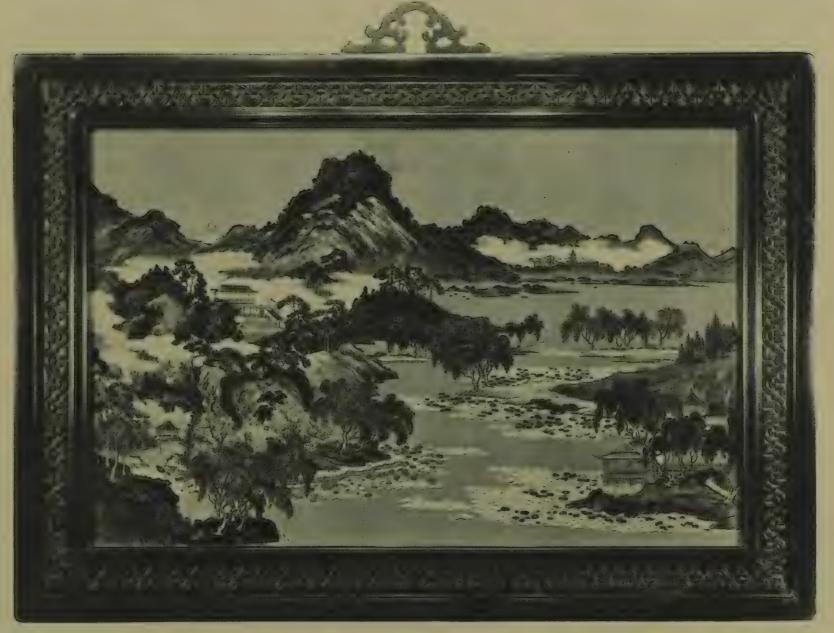
FIG. 2. A LATER STAGE IN THE EVOLUTION OF THE TANKARD: A SOLID THUMB-PIECE, ROUNDED DOME LID, AND A BAND ROUND THE LOWER PART OF THE BODY. (ABOUT

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## Che Way of the World Chrough Women's Eyes. By "MILLAMANT."



A Contradiction

"You like it," says the fascin-

ating heroine of

"Caprice" to the

hero when he re-

marks on her dyed hair: "It

makes you think

I'm another woman!" Ascot this year definitely proved that, in 1929, Fashion has

voted for the very same trick to be played by every woman, but

in a subtler form.

In future we are all to have the amusement of becoming different individuals whenever we feel

inclined. Not

that we are to follow so crude

and barbaric a

method as resort-

ing to the dyepot. We are sim-

ply to execute

variations on the

theme of our silhouette by letting

down our skirts

AN ASCOT FROCK UNUSUAL IN ITS SIMPLICITY: WORN BY LADY CHESHAM.

Fashionsat Ascot were usually distinguished by a multitude of fluttering draperies and elaborate designs. These conventions were flouted with great success by Lady Chesham on Gold Cup day, as she wore this smart "spotted" frock, quite short and quite simple. It looked very striking amidst the many-flowered chiffons.

on formal occasions, while, when sport or business is our end and aim, we shall continue to favour the boyish outline, wear our skirts as short as ever, and still eschew all floating draperies or unnecessary fripperies.

The longer skirt has been accepted for evening wear for nearly a year, and at some of the smartest of the recent dances such voluminous net draperies were seen that visions of Winterhalter assailed the imagination, and modern men could enjoy the new sensation of admiring the billowing of wide skirts as their wearers floated round the ball-room. Ascot now has set the seal of success on long dresses for day wear, and women who "date" from the pre-war period were able to enjoy the strange experience of lengthening their skirts for the second time.

The alteration of one's appearance and personality by means of long or short frocks is going to be a most amusing exercise in the supposedly lost art of feminine changefulness, and seems likely to prove confusing to changefulness, and seems likely to prove confusing to the modern young man. Poor creature! He is not, I fancy, well acquainted with his Pope, and, even if he remembers the "Epistle to Woman," he has probably characterised the idea that "woman's at best a contradiction still "as eighteenth-century affectation, since the modern Misc has been so extremely consistent over here franks have here for these left two sistent over her frank, boyish air for these last two

The changefulness of woman used Side-Saddle side-Saddle and Astride. The changer thicks of working used to be one of her chief weapons, and it is curious that the side-saddle or astride controversy should offer yet another opportunity for her to demonstrate that variety of outlook and appearance is one of her fortes. Sporting women can enjoy the pleasures of complete change of costume in the Show Ring, for horsewomen at Olympia may appear in classic habited chic, or booted and breeched like boys, since there are special classes for Amazons on side-saddles and also for astride horsewomen in the Horse Show programme. A large number of women habitually hunt on a sidesaddle and yet hack about their own estates astride, either because they consider that the old-world style is smarter for formal occasions, or because there are really well " across country astride, whereas for riding about country lanes, paying calls on farms, when one wishes to descend and walk part of the time, and such expeditions, the astride method is infinitely more

Lady Zia Wernher provided a The Lilac mild dress sensation of the week Sunbonnet. by appearing at Lady Crosfield's charity lawn-tennis exhibition matches in a delightful

example of the old-world sunbonnet, in a pale shade of lilac, and made with strings to tie beneath the chin or float loose, in the approved style. It was charming and becoming, and may possibly set a new fashion for lawn-tennis parties during the hot weather, for the bandeau and eye-shade have completely ousted the hat for wear on the court, but do not provide sufficient protection when sitting watching the play of others on a hot afternoon. The sunbonnet obviously offers a splendid solution for the question of how to cover one's head when sitting out between sets, as it slips over a bandeau, and is light, shady, becoming, and easy to carry about.

Lawn-tennis fashions have been standardised into a uniform to-day, and, as Miss Helen Wills herself remarked when discussing her self-portraits and studies of other players in action which are on view at the

#### NOTABLE WOMEN IN NOTABLE FROCKS.



CONTRASTING FASHIONS AT ASCOT: THE BOYISH SUIT VERSUS THE FEMININE FROCK, WORN BY MISS MARJORIE LEIGH AND THE HON. DIANA SKEFFINGTON. Never before have so many conflicting fashions appeared at Ascot. This season, women seemed undecided whether to adopt the long frock for the daytime or to keep their short skirts, except for the ballroom. The photographs on this page are characteristic of the different interpretations of the question. Miss Leigh, the débutante daughter of Sir. John Leigh, is a most successful advocate of the latter mode, with her short lace frock which is completed with most amusing stiff cuffs, collar, and jabot, primly fastened with buttons. Viscount Massereene's daughter, on the other hand, has a most intricate frock of printed chiffon in two designs, with an attractive little scarf cape fastened to the shoulders.

Cooling Gallery, distinctive costume cannot be enlisted in order to help her to get likenesses of her subjects. Her portraits must depend on characteristic poses, for, apart from Senorita de Alvarez's bracelet and Mrs. Godfree's helmet-like head-dress bearing an embroidered cock as a decorative design, Wimbledon fashions show no individual variations whatever. Even the absence of stockings has ceased to be individual, for already in every club in England the more youthful members are enthusiastic followers of this mode. Miss Wills is to be congratulated, therefore, on the surprising individuality of each one of her "tennis-apparelled" subjects. In my opinion, one of the best is that of Miss Ryan, for her inimitable air of grim vitality is expressed to perfection-one arm flung high into the air, the other with the racket

almost touching the ground, and power and speed in every line of the body. The original of the picture was at the Private View and seemed very interested and rather amused at the sight of her personality so clearly conveyed.

Miss Wills is one of the younger generation of women who have the courage of her convictions that marriage and a career may go hand-in-hand. Art is her chosen métier, and she has no intention of giving it up on her approaching marriage. On the contrary, she proposes, like so many young women of America, to continue her courses at the university after this event. Although this is very unusual in England, it is becoming quite customary in the New World. As for domesticity, Miss Wills frankly admits that she has no interest whatever in cooking, that she cannot do it, and has no intention of learning. As in everything else, her views on this point are very decided, and, since this singleness of purpose has won her such success on the tennis court, no doubt she will achieve fame in the wider field of art,

Chinese Ancestry for Victorian Fancies.

The present-day admiration for chinoiseries is characteristic of modern life, and Chinese porcelains, jade, and Canton enamels are astonishingly popular. The fact that the Queen is an ardent collector of fine old carved jade has, no

doubt, added to the general interest in Chinese art, so that it was not surprising that a good many people assembled at the Claridge Gallery last week to view the exhibition of Chinese paintings and works of art, which was opened by the Chinese actress, Miss Anna May Wong, clad in national costume and making a charming figure in a décor characteristic of the land of her ancestors.

One of the most interesting exhibits represented

a trap for the unwary, and more than one visitor displayed either lack of perception or ignorance remarking,
"Fancy putting a Victorian piece here!" as they gazed at a circular black lacquer table, elaborately inlaid with natural-coloured mother - of - pearl designs of sacred cranes and reeds and flowers, with a central pedestal leg on Chippen-dale lines. This is an extremely interesting Chinese eighteenth - century piece, of the type which may be regarded as the ancestor and inspirer of the Early Victorian papier-maché tables and chairs inlaid with mother - of - pearl. The particular table is an interesting example of the romance of furniture collecting. It must have been brought - to London by a sea-captain, and adorned his rather poor mansion in the East End for many years, passing, no doubt, from father to son. It recently came on the market and was bought



ASCOT: MISS GORDON MOORE IN A LOVELY LACE DRESS. One of the most picturesque dresses in the Royal Enclosure was this frock of exquisitely fine lace, whose tiered skirt reached the ankles all the way round. The sleeves, too, are unusual, tight to the elbow; and then springing into old-fashioned flounces. Miss Gordon Moore, the wearer, achieved a great deal for the cause of "Longer Frocks."

by Mr. Edgar, who is showing it at the Claridge Gallery, and it will, probably, eventually enjoy an honourable place in some exquisitely arranged Chinese room.

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AND FOLLOWING DAY.



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## THE ART OF DINING: IDEAS FOR JUNE MENUS.

By Jessie J. Williams, M.C.A.

Now is the season of many dinner-parties, when tables are spread with the best things that Nature produces. It is, moreover, the season that has much in store for all housekeepers, for fruits and vegetables of various kinds are with us in abundance, fish is at its best and cheapest, and poultry—expensive in the earlier part of the month—becomes more reasonable in cost towards the end of June. One of the greatest secrets in preparing welcome dishes for the hot weather is to produce variety in every menu, be it for breakfast, luncheon, dinner, or supper.

It sometimes happens at this season that the chicken intended for roasting bids fair to be smaller

way. While this is taking place, make a piece of good short pastry, roll it out about half an inch thick, and big enough to cover the chicken. Half an hour before it has finished cooking, put the piece of pastry neatly over the chicken, letting the edges of the paste just rest in the gravy in the pan. Then return it to the oven and finish the cooking, having the pastry crisply brown when done. Take both chicken and pastry up together by running a broad, flat knife underneath, and serve a little of the pastry—which is delightfully savoury—with each helping of chicken.

Cold fare grows monotonous, and

Cold fare grows monotonous, and there is no need for it. Here, for instance, is a satisfactory way of treating duck, which, when roast in

the usual way, often proves too rich. Prepare a medium-sized duck for roasting, put it on a baking-tin and partially roast it. When it is cool, cut it into joints, put it into a stewpan with a little stock and about half a pint of plain brown sauce, a sliced carrot, a small onion, and a little pepper and salt. Simmer very gently for about half an hour. To serve, put the pieces of duck on a hot dish and strain the sauce round.

"Here are freshening dainties for the parched throat of June. The juiciest fruit falls into man's hand in the hottest time of the year," said an old writer, and certainly no fruit could be more welcome than strawberries. As a change from serving them with cream, sprinkling them with orange-juice and sugar is a method highly to be recommended, the flavour of the fruits making a delicious blend.

Served as fritters, strawberries make a dainty sweet, and one quite easy to prepare. About a pound of large firm berries is needed for this, and two ounces of flour, two eggs—leaving out the white

of one—two tablespoonfuls each of milk and water, and a pinch of salt. Sift the flour and salt into a basin; make a well in the centre, and into it put the yolks of the eggs and the milk—if cream is available it makes a richer batter—and the water, and mix in the flour until smooth. Beat it well, and let it stand for an hour. Then stir-in the whisked white of the egg and put in the strawberries. With a large spoon lower some of the strawberries and batter into hot fat



AN ANCIENT APPLE - PRESS USED AT BLEDISLOE CIDER - MILLS FOR SOME 300 YEARS; NOW REPLACED BY MODERN PLANT.

By Courtesy of Messes. Schweppes.

fry them golden brown, drain them, and sprinkle them with sugar before serving them very hot. One of the new perforated spoons, which allow for draining, is excellent for this purpose.

These are days when humanity looks with a welcoming eye on cider, the old apple-wine of the West that is coming so much to the fore as a universal beverage. It makes a very refreshing and grateful "cup" at all times, but particularly on tennis afternoons, if prepared as follows: Surround a large jug with ice, and into it put a quart of cider, a wineglassful of brandy, a pint of lemonade, six lumps of sugar, and a sprig of borage. Let it stand for half an hour, and then add a bottle of soda-water.



AN ATTRACTIVE DINING-ROOM SHOWING THE NEWEST GAS-FITTINGS AND A JACOBEAN FIRE IN ARMOUR - BRIGHT FINISH.

than the appetites of prospective diners. An excellent plan for making it go further is first to stuff the bird with ordinary veal stuffing and roast it in the usual

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"TRICOLINE" SHIRTS, COLLARS, and PYJAMAS are sold by leading Hosiers, Out-fitters and Stores, everywhere. If any difficulty, write M.10, "TRICOLINE" House, 19, Watling Street, London, E.C.4.



ARE YOU LISTENING?

This music must come back to life. Covent Garden through a loud speaker reminds you too often of your favourite view in a snapshot. You recognise the outlines but that is all. The distances have flattened, the colour has vanished, the high lights have gone out, the shadows are solid. You have lost the reality of life. Something like that happens to a great deal of good broadcasting. By the time it reaches you it is no more than a rather dull "picture" of the real thing: no depth, no colour, no life. The task of better radio reception is two-fold. It must give back to the music first its body and then its soul. It is this difficult ideal that Kolster-Brandes have set themselves to realise. The measure of their achievement will be found in the sets bearing their name

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## THE PLAYHOUSES.

THE NEW GALSWORTHY—"EXILED."

ALSWORTHY plays are either good or less good. "Exiled," now at Wyndham's, is of the less good class. It has, of course, a theme; we obtain here sentimental treatment of the old landed gentry of England who are being expropriated from the land. It has its "down and outs," this time, if we leave a woman of the streets out of account, of two varieties. Over against a tramp, who lames the wrong horse in a burst of spite intended for the "new a tramp, who lames the wrong horse in a burst of spite intended for the "new rich" invader of the countryside, stands the ruined baronet to whom he delivers the coup de grâce, for Sir Charles was putting his last penny on the horse he has to scratch. Quite an effective study the tramp, though, with the aid of Mr. Brember Wills's art, we are cheated into giving him more pity than he merits. More amusing is a mild-mannered photographer, brilliantly sketched in by Mr. J. H. Roberts. It would be doing Mr. Galsworthy an injustice not to

admit that he tries to be fair as between the old country aristocrat and the nouveau riche whom Mr. Carson and Mr Gwenn so well embody. And if the author's group of miners seems brought in to serve a kind of encyclopædic or didactic purpose, they are all cleverly indi-vidualised and their talk is racy. If, too, the scenes in which Sir John's secretary prompts her rich employer give but brief scope to Miss Mabel Russell's talent, they make good fun; and the only unlikable person is the rich man's daughter, who throws herself at the baronet's



INCLUDING THE ORIGINAL DRAWING OF THE FIGURE OF " JOHNNIE WALKER": MESSRS. GLENDENNING'S EXHIBIT AT THE NEWCASTLE EXHIBITION.

A remarkable exhibit at the Newcastle Exhibition, which is attracting so many thousands of visitors, is that erected by Messrs. Glendenning and Sons, Ltd. The walls display a series of advertisement drawings by some Sons, Ltd. The waits display a series of advertisement drawings by some of the leading artists of to-day and yesterday. The exhibit centres round the original drawing of the "Johnnie Walker" figure, done by the late Tom Browne in 1907; and upon it can be seen a phrase lightly pencilled by the late Lord Stevenson—"Born 1820—Still going Strong," which, by judicious advertising, has since become a slogan known the world over. Messrs. John Walker and Sons, Ltd., are to be congratulated through their Agents on providing this object-lesson upon the power of advertising

head. A difficult rôle this for pretty Miss Jean Shepeard. Here, then, is a large variety of English types, some fantasticated, several true to fact, and a good deal of bright talk; but any plot is over by the end of the first act.

#### "MURDER ON THE SECOND FLOOR," AT THE LYRIC.

A boarding house and a murder there—these do not sound too inviting elements, but theatregoers must not let themselves be put off by Mr. Frank Vosper's title for a most engaging entertainment. "Murder on the Second Floor" is neither your conventional "thriller" nor is it an echo of the eccentric humours and volubility of Mr. Murro's lodgers "At Mrs. Beam's." It is neither plain farce nor plain crime-play; nor is it mere spoof, but something more pleasant. It has its odd types and a whole bunch of thrills, but it is also a play within a play, with surprises enough in it to keep its audience in continuous good humour. Among the boarders at Mrs. Armitage's house is a young play-wright whom his landlady's jolly daughter chaffs over his "highbrow" tendencies, until he undertakes there and then to stage the sort of exciting drama



SEVEN-YEAR-OLD HORSE WINS THE GOLD CUP AT ASCOT FOR THE SECOND YEAR IN SUCCESSION: INVERSHIN (R. PERRYMAN UP) PASSING THE POST, WITH REIGH COUNT SECOND, AND PALAIS ROYAL II. THIRD. The success of Mr. Reid Walker's Invershin in the Gold Cup at Ascot, for the second year in succession, was acclaimed as a British victory in a race against formidable international rivals. The American horse, Reigh Count, was two lengths behind, and Palais Royal II. came in third, ahead of two other French horses, Cacao and Cri de Guerre, who were the next to finish. Invershin's feat was last achieved by Prince Palatine, in 1912 and 1913.

she wants in her own boarding-house surroundings. Hence "Murder on the Second Floor," with boarders plotting mysteriously, a parlourmaid with a knife, the author as amateur detective, and the story ended with plenty of ingenious and amusing devices. Mr. Vosper produces and acts lead in his play adroitly, gets happy support from Miss Nora Swinburne as the heroine, and is excellently served by Miss Allgood and Miss Aked in two of the comic rôles.

JULY 9-13.

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ROOM
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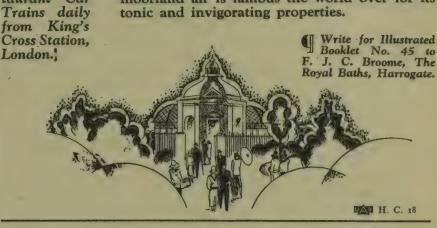
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200 rooms fitted with hot and cold water. 50 suites with private baths and telephones. Garage 100 cars. T. H. Swain, Manager.

## "WEATHER."

(Continued from Page 1126.)

thing to have about the earth. It moderates the sun's rays so that they do not burn up every-thing and, having tamed them into pleasant heat, it keeps that heat on the earth's surface so that the planet does not freeze when the sun goes down. Not the air itself, but the impurities in it are chiefly responsible for its protective efficiency as an in-sulating blanket around the earth. Really pure air would permit the earth to bake and freeze alternately almost as violently as does the moon. In text books the constituent gases of the air are given as oxygen and nitrogen. Neither of these absorbs much sun-light, or does much to hinder the radiation of heat from the earth. But, together with the oxygen and nitrogen, there are present in air, as slight impurities, carbon dioxide, which is the gas of soda water; water vapour, and ozone. All three of these gases are efficient heat-absorbers:" And you are uncannily clever as to ozone. "'Sniffing a breeze off the sea," you remark, looking pityingly at the off the sea," you remark, looking pityingly at the ignorant, "'nine people out of ten murmur something about the delicious smell of the ozone. fortunately for romance, it is not ozone that they smell. What the breeze brings them is delicate whiffs of seaweed, fish, clams, and other shore-dinner constituents in a definitely deceased condition. smell of ozone is much more nearly like that of ammonia or of the gas from burning sulphur. . . . Nor is ozone a gas of the sea shore. Close to the surface of the ground there is almost never enough of it to smell. High in the air, however, the spectroscope shows the ozone in considerable quantities; modifying the sun's rays—luring them into an unbroken layer of traps fifty to a hundred miles above the earth!""

In kindred manner you can chat cheerily of the mysteries of clouds, heat waves and cold waves, snowflakes and blizzards, hail, fog, dew and frost, rainbows, cyclones, winds, tornadoes, floods, sunspots, wireless, aviator's air, and facts for farmers. And you can continue with dissertations on dust-like substances as essentials of rainfall; Azizia, in orth Africa, as having registered 136.4 in the shade, and Verkhoyansk, in northern Siberia, as having attained 90.4 below zero; hail as always coming with thunder showers, and very seldom at night; fog as man's only unconquered enemy among the aspects of weather, and as betraying sites of cities to airmen flying at any hour during which there is visibility, [Continued in col. 3.

#### CHESS.

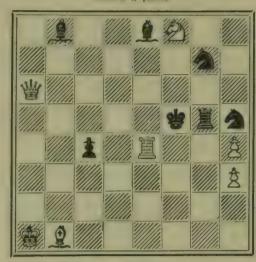
CONDUCTED BY ERNEST IRVING.

ANSWERS TO CORRESPONDENTS

R B COOKE (Portland, Maine).—The "vanishing dual" is, we recompletely unsound. It is an impossible position, as the between pawns have made eleven captures and White has eleven point the board, including two unmoved pawns! Also it app to be cooked by P×R. The three-er is a good first attempt, the defences are too thin to carry the short-threat key.

L W CAFFERATA.—Solution acknowledged in issue of June 8.

PROBLEM No. 4051.-By A. J. FENNER (Tonbridge). BLACK (7 pieces)



WHITE (7 pieces)

[In Forsyth Notation: 1b2bS2; 6s1; Q7; 5krs; 2p1R2P; 7P; 8; KB6.]

White to play and mate in two moves.

RRECT SOLUTIONS OF GAME PROBLEM No. XXI. received from H E Jarvis (Pukehou); of No. XXIII. from J W Smedley (Brookyn), David Hamblen (Newton, Mass.), and John Hannan (Newtongh, N.Y.); of No. XXIV. from A G Z (New York), R B Cooke ohn Hannan, and J W Smedley; and of No. XXV. from H kichardo (Hove), M Heath (London), A G Z (New York), and L W afferata (Newark).

even if only by permanent cap of haze; on dew, the condensed breath of the earth, rising, not falling; Jack Frost as Dame Nature's ploughman; the trade winds, which get their name from the constancy of their "tread"; on the Heaviside Layer of thin, vacuum-like gas which exists fifty or sixty miles above the earth and makes the transmission of radio waves possible; and on the stratosphere above the ordinary atmosphere whose tenuity may account for the unusually and unexpectedly long range that was a feature of the big guns with which the Germans sent high-soaring shells into Paris in

By that time you will be popular or unpopular, as your listeners please; and, if you have been deemed to have talked too much, you may regain deemed to have talked too much, you may regain lost tolerance by giving a life-saving piece of advice. "Never be lofty in a thunderstorm! 'Lightning is more apt to strike lofty objects, like steeples or trees, than to strike the ground itself. If a person is the loftiest object in sight, as a man might be when walking on a level plain, the lightning is not unlikely to select him. . . The safest place in a thunderstorm is at some little distance from trees, than poles and other lofty objects, but with enough

thunderstorm is at some little distance from trees, flag poles, and other lofty objects, but with enough such things not far away so that the traveller himself is not the loftiest object in the neighbourhood."

And having thus acquitted yourself, leave your character behind you—and an urgent recommendation to study the source of your knowledge: "Weather," one of the most irresistible, most informative and most agreeable books I have read for a tive, and most agreeable books I have read for a very long while.

E. H. G. very long while.

The following interim dividends have been declared by subsidiaries of the Inveresk Paper Co., Ltd.: Carrongrove Paper Co., Ltd.: Five per cent. actual on ordinary shares; Caldwells Paper Co., Ltd.: Five per cent. actual on Ordinary shares; Westfield Paper Co., Ltd.: Five per cent. actual on Ordinary shares; Annandale and Son Ltd.: Seven-and-a-half per cent. actual on Ordinary shares; Chalmers Paper Mill. Ltd.: Twenty per cent. actual on Ordinary Mill, Ltd.: Twenty per cent. actual on Ordinary shares; Chaimers Paper Mill, Ltd.: Twenty per cent. actual on Ordinary shares; Olive and Partington Ltd.: Five per cent. actual on Ordinary shares; Provincial Newspapers, Ltd.: Five per cent. actual on Ordinary shares; Turners Paper Mill Co., Ltd.: Five per cent. actual on Ordinary shares. These dividends are all payable on July 10. It is anticipated that the interim ordinary dividend of the Inversely Paper Co. Ltd. will be dividend of the Inveresk Paper Co., Ltd., will be announced on July 11.



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QUALITY



## THE CHRONICLE OF THE CAR.

LONDON GARAGES.—THE PLIGHT OF THE OWNER-DRIVER.

ARDLY a day passes amongst those whose misfortune it is to have to live in what must now be easily the noisiest and most uncomfortable capital in the world but that one hears the weary remark: "Oh, I never use my car in town. It simply isn't good enough." It most certainly is not nearly good enough, and for a variety of reasons, traffic congestion being by far the least. The business of getting one's car actually ready to start and the subsequent business of putting her back into her home are far too time-wasting to make it worth while for any London owner-driver but the luckiest or most leisured to use his car except for leaving town.

It is the easy habit of most of us to abuse London garages. Our Makeshift Possibly some of them deserve it, but certainly not all. The places where we keep our cars at night are very seldom anything better than temporary shelters (extempore, most of them) contrived out of buildings which were never intended to be put to the use of housing motor-cars. It is nobody's fault but the people who make so many cars. and ancient coach-houses, with additions and hastily contrived extensions, most of them of necessity highly inconvenient, not to say inadequate, make up the greater part of London garages. We used to put up with their dark inconvenience—and no building is darker than a London motor-house-because, as a rule, they were comparatively accessible to our homes or places of business. They were "just round the corner," and that was an undoubted asset.

West-End Pandemonium. Heavy overcrowding—again, nobody's fault—has cancelled that handiness. Garages I have known for years, typical of the kind I mean, have become places where nobody in his senses would dream of leaving his car, unless he used it very seldom and had Job's patience for the work of getting it out and in. There are three within a quarter of a mile of my own house, and I would rather keep my car at Hounslow or some other remote spot than at any of them. Every night the roar of engines goes on unbroken from 7 p.m. to 2 a.m.—when people are putting their cars up while they dine and go to the play and night-club and afterwards taking them away again. Many

cars have, apparently, to be started up and driven hither and thither, in order to allow those at the back to get free, and every one of them has to be driven back, hither and yon, immediately afterwards. Sheer pandemonium!—to which, I may remark, it is torture to lie awake and listen.

The Risk of Damage.

Garages in central districts are too few, too small, and usually hopelessly handicapped by cramped entrances and exits. Apart from the intolerable inconvenience caused to the fuming customer who wants his car in a hurry (cars were designed to be used in a hurry and mostly by hurried people, and it is useless to blink the fact), there is also the excellent chance of just that amount of damage to wings and lamps and panels which has such an effect on the renewal of insurance policies at the end of the year. You no longer take the first £10 worth of damage at your own risk, and that, coupled with the loss of the no-claim bonus, intensifies your views on London garages.

What is wanted. London owner-drivers, and, I daresay, a large number of owners with chauffeurs, want refuges for their cars where they will be properly looked after—or, at all events, protected from damage, where they can be kept clean, whence they can be quickly extricated. These refuges are wanted all over London, but naturally in the most crowded residential parts—say, between Piccadilly Circus and Kensington, Bayswater and Chelsea. They must be very large, according to the "poll" of the neighbourhood, and they must be easy of approach and exit. They must be well lighted and built according to modern standards. They must be as efficiently run as a first-class hotel.

One Reason Why We Cannot Get It.

The same and make it pay. I daresay it would, but before that fortune appeared it would be necessary to find the land and pay for it. I should say that there is not very much room for proper garages anywhere in the districts where house rents are exorbitant; converted mews are sold as dwellings for sums which would, not so long ago, have bought you a decent property; and you can—or must—pay £1500 a year for a flat on the seventh floor of a swollen tenement house. It seems a bad look-out for the owner-driver and his car.

The New Lex Garage.

It was for these and other reasons that I pried very curiously into the new garage behind Piccadilly cus, the Lex, which was officially opened a short

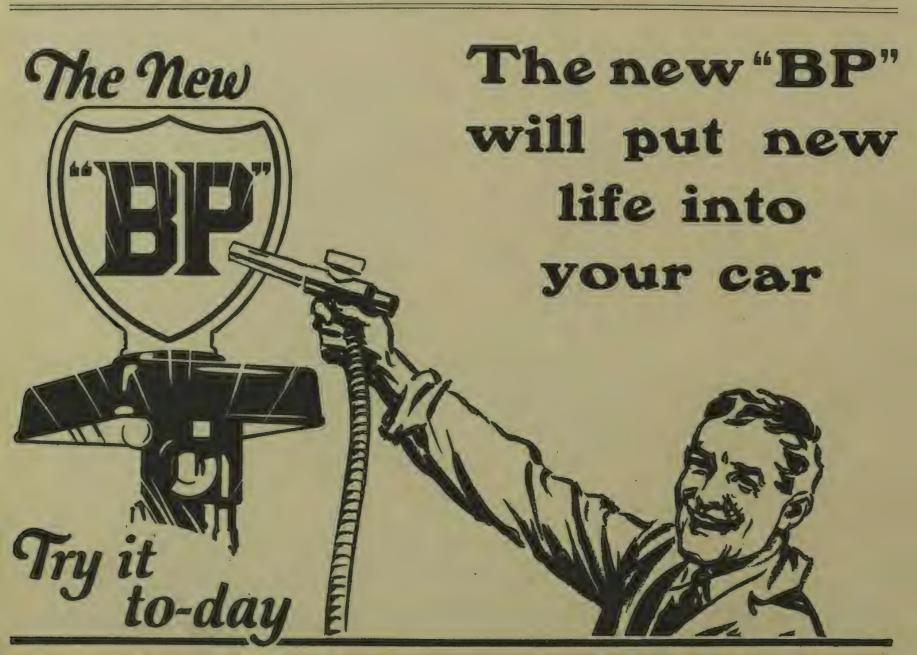
Circus, the Lex, which was officially opened a short time ago. Everything was promised, and "everything" more than came up to my meagre expectations. Lavish praise has been given to this courageous attempt to help in the solution of this acute problem. How acute it is we shall very soon realise—and most of the praise has been so thoroughly well deserved that I will not add to it, unless a short description of it can be counted as commendation.

Have no fear. No house-agent's eulogy is to follow. The garage It Is. is within three minutes' walk of Piccadilly Circus. It has entrances and exits in its four surrounding streets. Unless the costermongers' barrows I noticed in mass formation on the day of inspection increase or effect a barrage, the way in and out by the side-streets should be always easy. There are no lifts, and you drive your car up wide ramps, from floor to floor, the said ramps being wide enough to take a two-way traffic, except at the landing corners on each floor, where a traffic-director will be posted. There are turntables on each floor, so that the manœuvring of cars in and out of position should be done swiftly and noiselessly. Above each car-allotment is a fire-extinguisher, which comes more or less automatically into action. Each floor seems, if it is not, free of supporting columns, the most hated features of garage architecture. There are passenger lifts, so that you can be taken to your car at goingaway time, and drive it away down the ramps. are all the popular features, such as dressing-rooms, a restaurant (Prohibition), chauffeurs' rooms, baths, retiring rooms (I wish I knew what these were), '100 private lock-ups, and even a theatre box-office and a department where you can buy motor-cars.

A Great Idea.

All these things are there, and they reflect great credit on the designer and architect alike. Yet they seemed to me nothing in comparison with the incredible fact that here you had a properly arranged motor-house within truthfully easy reach of the most congested centre of London, that you could get in and out of it without trouble, and that it held a thousand cars. It struck me as a great conception well carried out. It would be comforting to think that all our London garage troubles were going to be so pleasantly solved.

John Prioleau.

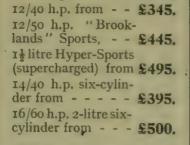


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Mr. John Prioleau, writing in "The Daily Mirror," says of this latest Lanchester—

. . It is a beautiful job The real luxury of this fine British Car lies in its remarkable smoothness of running. Any good straight eight should give you flexibility, acceleration, and vibrationless working at all reasonable speeds, but I have yet to drive one which does better in this respect than the new Lanchester."

The new Lanchester 30 H.P. Straight Eight is an addition to the well-known 40 H.P. and 21 H.P. Lanchester 6-cylinder Models. It is illustrated as a high-speed Touring Saloon with Lanchesterbuilt Fabric body. All type of Bodywork are available. Photographs, Specifications, and particulars concerning delivery dates, sent on request. Trial runs by appointment.

Dunlop tyres standard.



Armourer Mills, Birmingham.

95, New Bond Street, London, W.

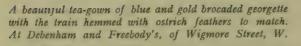
88, Deansgate Manchester.

Best The the Straight Eights

#### **FASHIONS & FANCIES.**

The Revival of the Tea-Gown.

Pyjamas have become so usual a sight on the beach nowadays that the woman who chooses her clothes to be in perfect harmony with her moods, has reverted to the tea-gown for leisured hours in the There is, one must admit, nothing quite so distinguished or graceful than the lines really beautiful model with slender, dipping draperies such as those introduced in the two sketched on this Both are expressed page. in a beautiful gold and blue brocaded georgette, employed in different ways. The one on the left has the back forming a long train, outlined completely with ostrich feathers in the same exquisite shade.



The other is a little more severe, and has a coatee of plain georgette bordered with the brocade and a long side train cleverly inset in the skirt at one side. They may be seen at Debenham and Freebody's, Wigmore Street, W., where there are many lovely models. For those who prefer less of a rest-gown and more of a tea-frock, there are lace frocks and coats ranging from 98s. 6d. to 35½ guineas, and charming little printed chiffon tea-frocks can be secured for 98s. 6d. Printed chiffon is used, too, for enchanting wrappers with long wing sleeves, available enchanting wrappers with long wing sleeves, available for 6½ guineas. A most original dressing-gown is entirely in brocaded stripes of rose, yellow, green, mauve, and orange, separated each by a narrow stripe of black and gold. Very practical as well as attractive are winged-sleeve wraps of double washing broché crépe-de-Chine, costing £5 19s. 6d. They will wash and wear splendidly. and wear splendidly.

The sales are beginning extra-ordinarily early this year, which Anticipating will rejoice the heart of everyone who is taking a July holiday. At Marshall and Snel-grove's, for instance, the sale is already in progress. In the coat and skirt department there are ensembles of wool georgette reduced to 7½ guineas, and three-piece cardigan suits with a stockinette jumper and wool georgette coat and skirt for £5 18s. 6d. Well-cut and tailored coats and skirts for the autumn in a variety of materials are available for 6½ guineas, normally ranging from 9½ guineas. Then, in the mantle department, very useful summer coats of crêpe-de-Chine and other silk materials can be secured for 98s. 6d., and others in tweed at 5½ guineas. Model gowns have been reduced to almost cost price, and there are printed crêpe-de-Chine frocks at 91 guineas.

June 24 was the opening day of the sale at Harvey Nichols, Knightsbridge, S.W., where there Splendid Bargains. are splendid bargains in every department. A limited number of light hopsack or wool georgette summer coats trimmed with summer furs have been reduced from 10½ to 7½ guineas, and a number of well-tailored tweeds are offered at 69s. 6d. There is a large collection of jumpers in various styles and fabrics reduced to 15s. each, formerly 32s. 6d. Lace wool jumpers, which are ideal by the sea, are only 10s. 6d., and at the same price are cardigan coats in fine wool flecked with rayon silk. In the sphere of millinery, there is a large range of smart fur felts in every colour available

for 21s., and for golf and motoring is the new " Velfur" hat, a featherweight all-over-stitched velour in many lovely colours, available for 29/6 in three sizes.

## Bargains in Household Linen.

Every housewife, should make a point of replenishing her linen cupboard during the great July sale at Robinson and Cleaver's, Regent Street, W. the maids' rooms there are cotton sheets for double beds offered at 19s. 6d. the pair, and those for small single beds are only 9s. 6d. the pair. Beautiful embroidered linen sheets have been reduced to 31s. 6d. each, and linen pillowcases to match are 113. each. 5000 yards of heavy quality piece linen is offered at 2s. 3d. the yard, remarkably cheap, 36 in. wide. Then there are 250 coloured linen bedspreads available for 13s. 9d. each, or for 16/9 double-bed size.

A side train springing from the side of the gown, and a short coatee, are the distinctive features of this lovely model from the salons of Debenham and Freebody.

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A PALACE OF PLEASURE All the attractions of Monte Carlo

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BOATING — RACING — GOLF — TENNIS Miles of beautiful firm sands, with exceptionally fine sea bathing.

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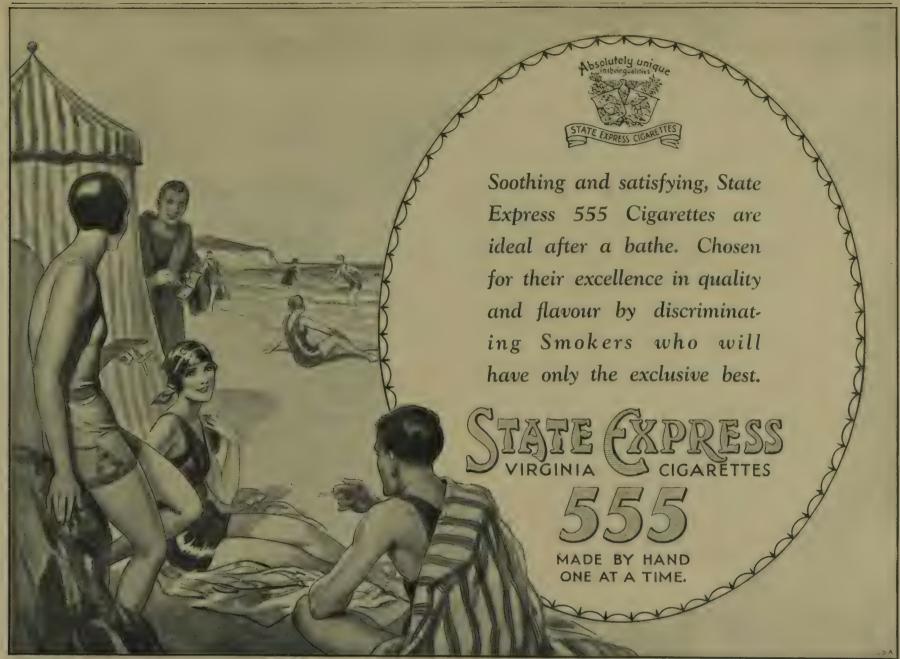
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## MARINE CARAVANNING.-XXXVIII.

BY COMMANDER G. C. E. HAMPDEN

THE more experienced a sailor becomes, the less he trusts the sea, and this tends to make him over-careful and conservative; it is from amongst the inexperienced, therefore, that progress is obtained by reason of the risks they take through ignorance. The recent attempt to hold a race for out

board-engined boats from Dover to Calais and back is an example.

With an intimate knowledge behind me of the difficulties encountered after the first Coastal Motor-Boat was built in 1916, coupled with my sea training, I should, if I had been a competitor in that race, have fitted a C.M.B. type of compass, which is specially designed to withstand vibration. I should have chosen also a heavy hull, and have provided a spray-proof cover over the engine. is easy to be wise after the event, but any of the original C.M.B. officers will bear me out when I say that these three require-ments were discovered very

carly in the history of these boats. The engines, it is true, were covered to start with, but it was soon found that the mag netos needed extra covers that absorbed moisture

netos needed extra covers that absorbed moisture.

If I had entered for the race forearmed in this manner, and had won it, little notice might have been taken of the real cause of my success. As matters stand, however, the causes of failure are well advertised; so the very failure of the attempt may be looked on as its success, thanks to the ignorance of those who took part. With reliable compasses, a straight run of twenty-one miles should present no difficulties, even in a fog; the conditions are very similar to those

found in a single-seater aeroplane. Every assistance that is possible should be given to those who build or venture in these small craft, for they are pioneers any of whom may help to increase the knowledge of ship construction. I must include also such firms as Messrs. William Whiteley, Ltd., who retail these vessels, for, by making it easy to buy a boat, they attract recruits to the pastime. Messrs. Whiteley pride themselves on the number and variety of small



THE AILSA CRAIC STANDARD RUNABOUT: THE BOAT THAT IS USED BY MESSRS. WILLIAM WHITELEY FOR DEMONSTRATION PURPOSES ON THE THAMES.

craft that they exhibit, and they have just cause. They have fourteen boats of different types for sale, so they may claim to have brought together under one roof a greater number of craft, excluding the trade exhibitions, than has ever been shown on this side of the Atlantic. Their object is, of course, to sell boats; mine is chiefly to improve the breed; and there appears to be a way by which both may be achieved simultaneously.

be achieved simultaneously.

Whiteley's were the first to introduce the kinema as a means of showing to prospective purchasers of land property a distant estate without the necessity

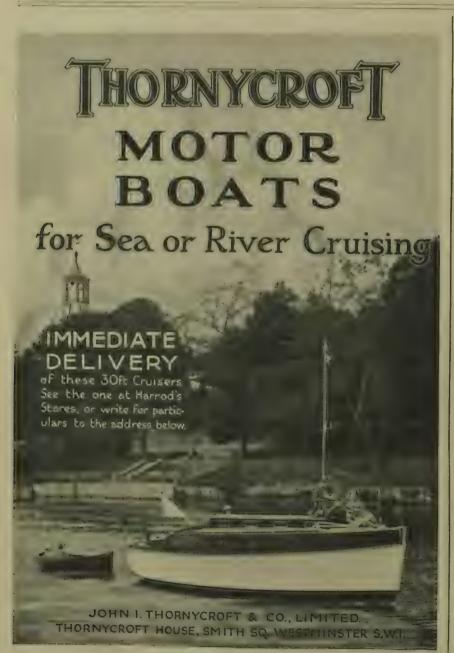
for them to leave London. If they carried this scheme a step further and employed it for boats, a buyer would be able to see at a glance how a particular vessel behaved in a rough sea compared with others: this would soon eliminate badly-designed craft.

Such a scheme would solve many of the difficulties connected with the purchase of small boats. The rich man with leisure, in search of a large vessel, will, of course, continue to visit the various building-yards in turn, but this

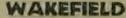
yards in turn, but this entails too much time and expense for those in search of runabouts. Only a firm that staged the variety of boats found at Whiteley's could do this properly; for the boat must be seen first and compared with others, and, if it were found suitable in other respects, the film test would follow before the final one of a trial trip was arranged.

I doubt whether the large retail firms realise the possibilities of helping themselves and also those "who go down to the sea in ships." I know of no place in London where everything for the marine motorist, including food and clothing, can be obtained in one depart-

obtained in one department; yet it is badly needed. As a yachtowner, I receive many circulars which advertise articles for use when afloat, and I go no further in the matter because I do not see them on sale in some central store. I admit I "fell" to one such article a few days ago; it was a soda-water-making appliance offered by Spensers, Ltd., 6, London Street, W.2., and it pleases me immensely, for it makes 340 pint bottles at a cost of 7s. It is both portable and small enough to stow in almost any locker, and refills for its gas-cylinder can be obtained in most cities of the world. Above all, it is fool-proof.



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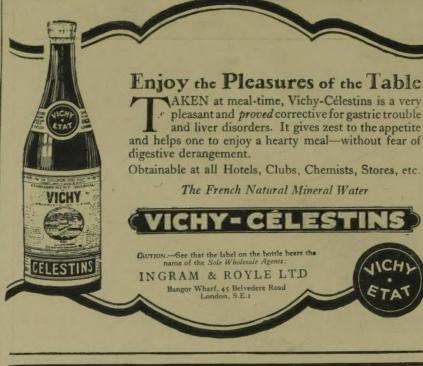
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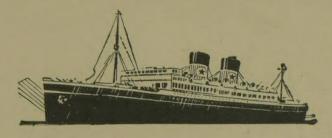
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